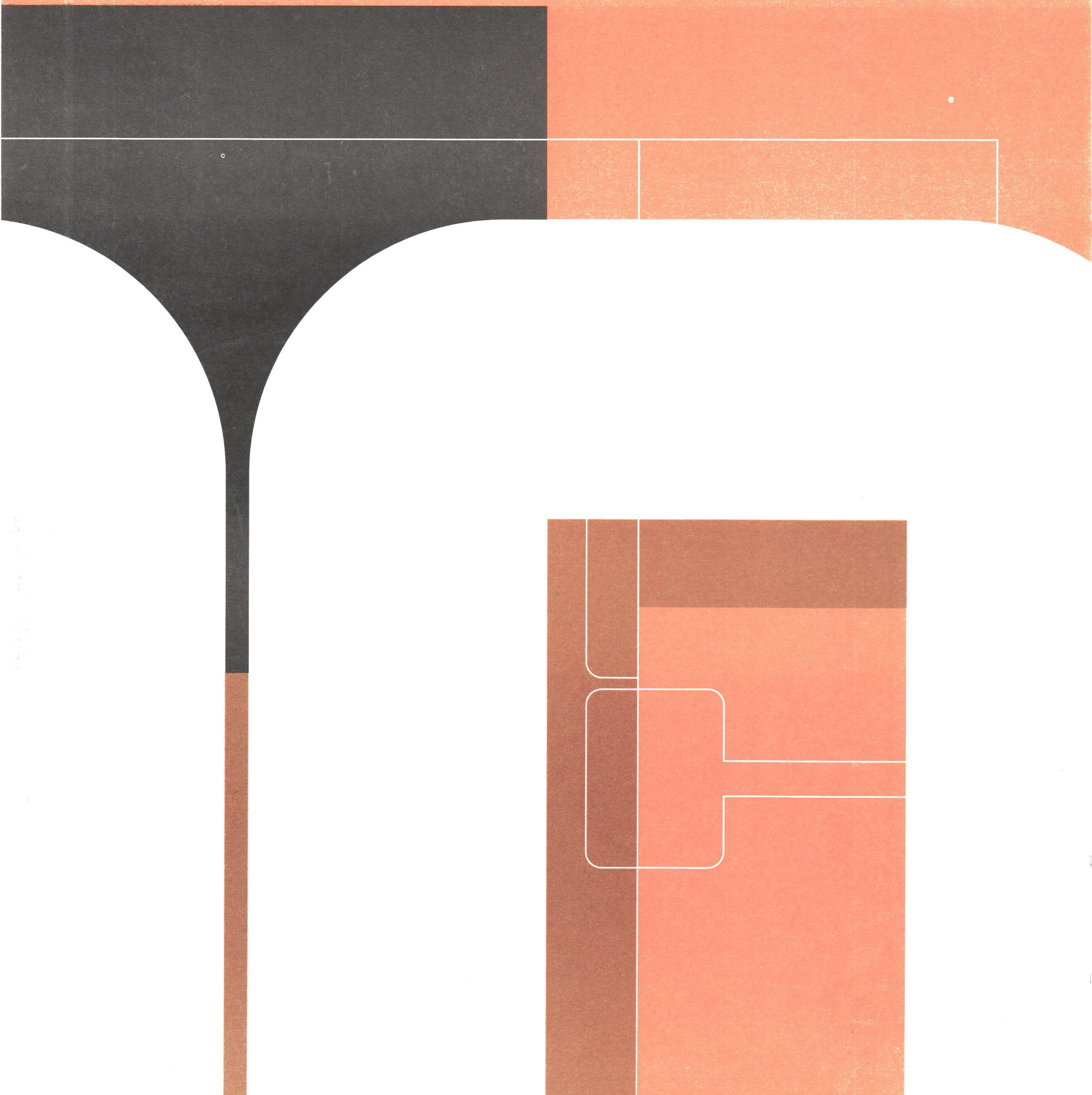
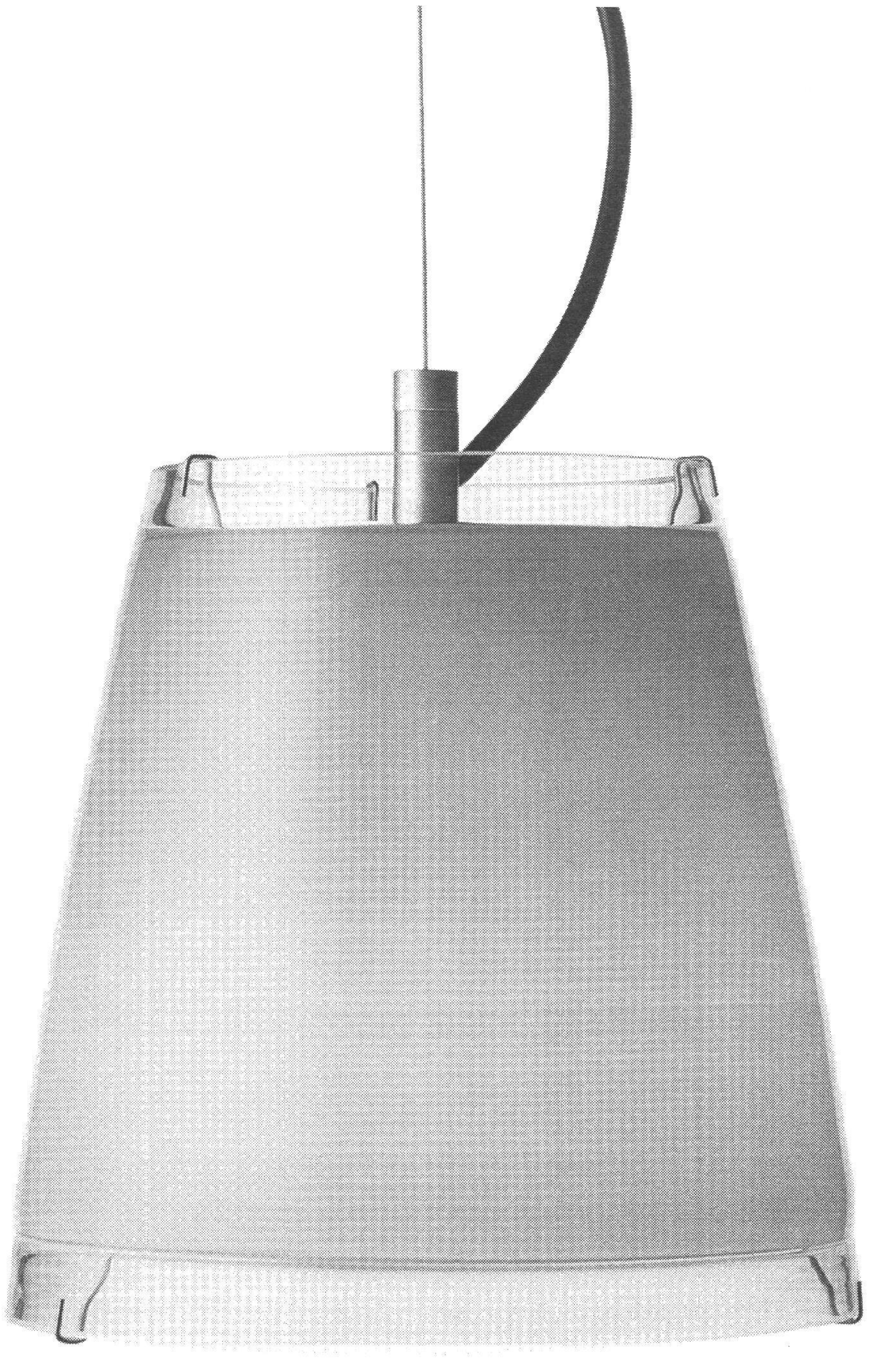
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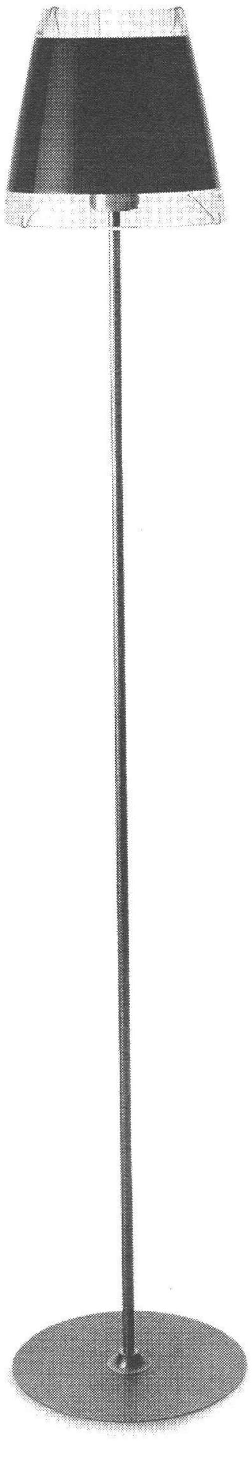
LAN AND SECTION

ECRETS OF THE ANTI-STYLE



JOURNAL FOR ARCHITECTURE AND DESIGN IN THE NORTHWEST | SUMMER 2000 | VOLUME 18.4 | $5.00





ARCADE

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EXT ISSUE Volume 19.1 Cities and Water, guest-edited by Katherine Rinne, ıcluding articles by Congressman Blumenauer of Oregon; Landscape Architect athy Poole; Henry C. Matthews on Istanbul; and a report from the National IA City Edges committee on its tour of cities on water.

UPCOMING ISSUES 19.2 Density and Diversity—Design Challenge of Cities; 19.3 Shelter and Housing; 19.4 Concepts of Sustainable Design, guest-edited by Tom and Barbara Johnson.

WELCOME TO THE FINAL ISSUE OF VOLUME 18. The volume documents the work of artists of the physical world: visual artists, industrial designers, and architects. These artists live and work in the Northwest United States and Western Canada.

Far surpassing the Boeing era of the 1960s, the Northwest pluged into the global economy during the last 15 years. NIKE, Microsoft, and Amazon.com created revolutions in their industries and in our daily lives. Starbucks spread "th café" across the planet and Hong Kong Chinese poured into Vancouver. Money grew on the NASDAQ tree, birthing the largest nouveau riche class of 20, 30 and 40-year-olds since the Alaska gold rush. In 2000, every design-related company is overwhelmed by work and is desperate for employees.

Except for their driving machines, these nouveau riche at work and home are not flashy. Low, low, low key is the preference in style. Flash only has a market if accompanied by technological innovation or functional necessity.

As a result of our clients' needs, anti-style is our regionalism. Anti-style, without some religious-type philosophy, plays no serious role in a world dominated by visual information. Robert Venturi and Denise Scott Brown tried to tell us thi in 1990 with the opening of the Seattle Art Museum, but we continue to ignore them.

But we are smart wallflower geeks talking among ourselves at the edge of the world dance. And since geeks rule fo this moment, a few parts of the world have turned their heads toward us. And we have cleverly offered them something they can't have: our natural environment—the nature of REI, K2 skis, steaming cafés, cottages in the forest, and the assumed environmental consciousness that is equated with liberalism. We offered them pragmatic design th they would know as beautiful, if they only lived here. We hint of secrets under the dull skin.

Summer 2000 ARCADE catalogues plans and sections of buildings in the Northwest and seeks to learn the internal code. If we resist the visual celebration of the world, then our unique qualities must be hidden in the structure, spatia arrangements and tactile intimacies revealed in the plan and its partner the section.

I would like to thank all the architects who found time and energy to prepare the drawings. The architects were invited by the editor with advice by other critics in the region, such as Jim Nichols and Randy Gragg.

The Board of ARCADE wished the issue to be open to other architects not known by the editors. The competition Plan Section Sentence was held in the winter of 2000. The winners were announced in March. I would like to thank all the architects that enthusiastically participated and the jurors, Crystal Coleman and Jerry Garcia, who joined me in selecting the winners.

Cath Brunner, Clair Enlow, and Victoria Milne gave a heroic effort to edit the three other issues on public art, publishing, and industrial design. Victoria Reed, managing editor, continues to be the person who holds everything together. Christina Stein and Brian Piper of Piper Design Co. magically envisioned a graphic design that was visually exciting and respected the drawings. Robert Yoder's collage asks us to expand our horizons again.

Glenn Weiss, Summer 2000 Editor, mail@glennweiss.com

ARCADE is a journal with an independent critical voice providing a forum for discussion within the design community of the Pacific Northwest.

Editorial content is guided by an Editorial Committee, but we welcome submissions. We invite news items, calendar entries of interest to the design community, announcements of competitions, book reviews and new projects.

You may address inquiries to: arcade00@msn.com, or ARCADE, 2318 Second Avenue, Box 54, Seattle, WA 98121.

ARCADE is published by the Northwest Architectural League, a nonprofit educational organization dedicated to increasing general awareness of the built environment in the Northwest, including Oregon, Washington, and British Columbia. Donations to ARCADE are tax-deductible.

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ARCADE is grateful for special support from the following:
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Distribution:
Small Changes Compa
Bulldog News
Peter Miller Books

Circulation:
Seattle Mailing Bureau

Printing:
Consolidated Press

www.arcadejournal.co

ACT, DON'T REACT FOR A BETTER SEATTLE

In Roger Gula's editorial "ReAction Better Cities" (Arcade, Spring 2000) he describes Seattle as a "well-engineered" city that must cross the line. He tells us that we are one step from either "mediocrity" or "spirited greatness." It's an either/or situation; do or die. But it is not that simple. Seattle is a multi-faceted city with much more to offer than just its natural surroundings.

Let's view Seattle as a city on the brink with the potential to be one of the great and unique cities of the world. It is this very potential that makes Seattle such an exciting place to live now. As residents we have the rare opportunity of playing a vital role in the shaping of our city during unprecedented economic and population growth. Action: Better City 2000 would better serve its cause and Seattle by generating ideas and inviting others to get involved. Mr. Gula makes some valid comments regarding the shortcomings of Seattle. However, his delivery was lacking in temperance and encouragement.

Anne Seaton, Design Professional

AN IMMODEST PROPOSAL

Hey, all you wild and crazy urban environment guys and gals, Mr. Urban Hero Steffen, Mr. Knock-em-dead Warmenhoven, Mr. Nail-em-to the-wall Pastier, or anyone who has dreamed of other Seattles,

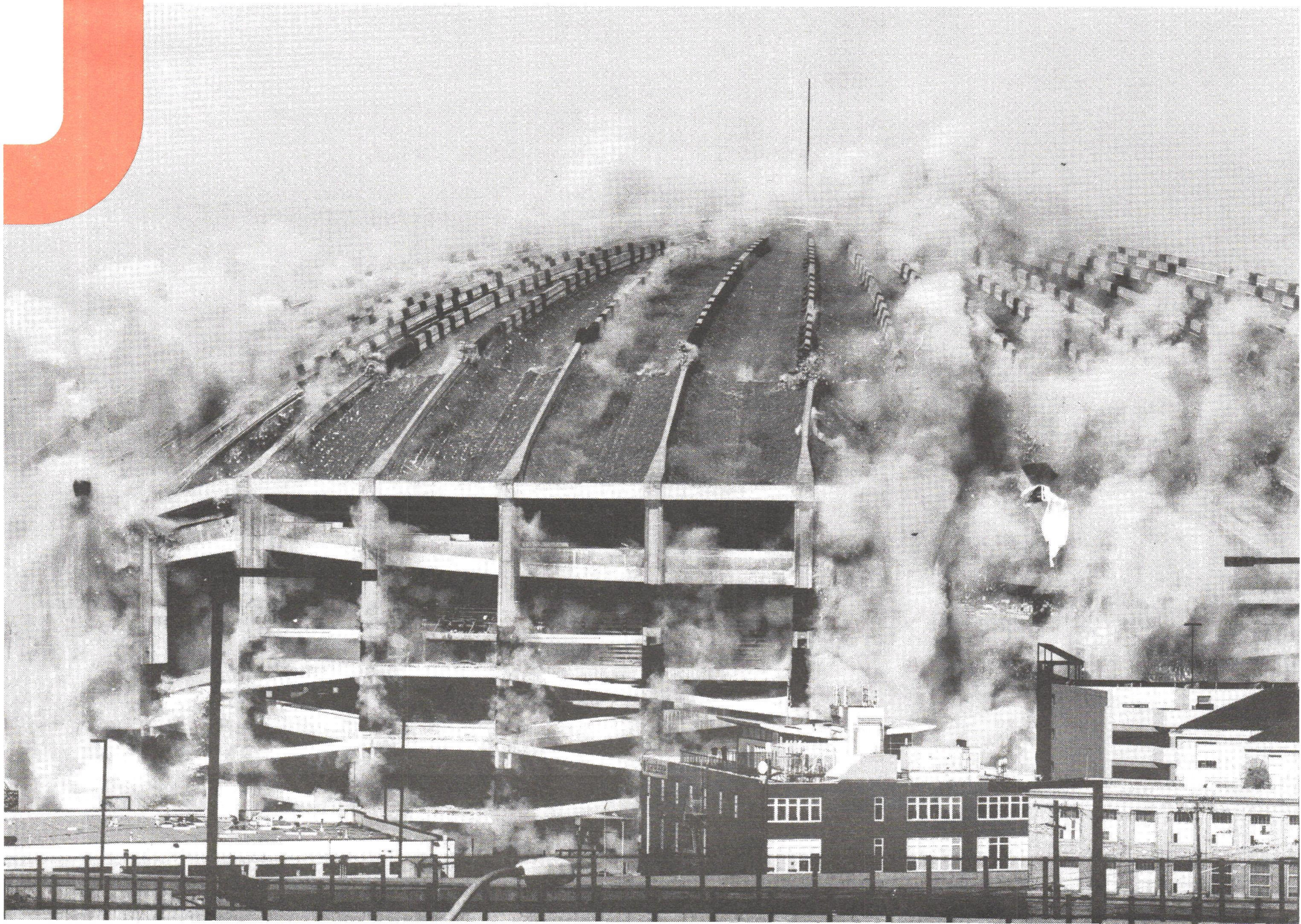
Now that the imploding Kingdome has implicated all of us in the rare act of Architectural Criticism that really captured the public imagination, now that we've discovered that dynamite is how you spell "relief" after decades of well-engineered, poorly-imagined public and private projects for which the highest accolade is "serviceable," how about a repeat performance? Let's compile a list of buildings that should go the way of the Kingdome. Anything whose removal will improve the view and allow a more genial and seductive city to take shape in the ruins, anything whose destruction will command the kind of national attention and inspire the kind of civic pride that its construction never could. Now that our superstars are departing, now that the prospects of our teams seem—well—dim—what better way to give our excitement-starved populace the sporting thrills that they deserve after footing so many bills.

And given that the civic taste and judgment of our downtown leaders has historically been so erratic, given that the capacity for polite submission to the "best-we-can-do-under-the-circumstances" has become so instinctive in our public officials, let's extend the public a "money-back guarantee" to protect it against being stuck with more duds or eyesores. Let's propose that **EVERY FUTURE BUILDING CONSTRUCTED IN SEATTLE BE PACKED WITH CHARGES AND RIGGED FOR IMPLOSION.** After a five-year trial period, if that puppy hasn't caught on with the citizens, if it hasn't wriggled its way into our hearts or livelied up our landscape, then... boom!

"We may not know how to put 'em up, but we can really knock 'em down."

Philip Wohlstetter

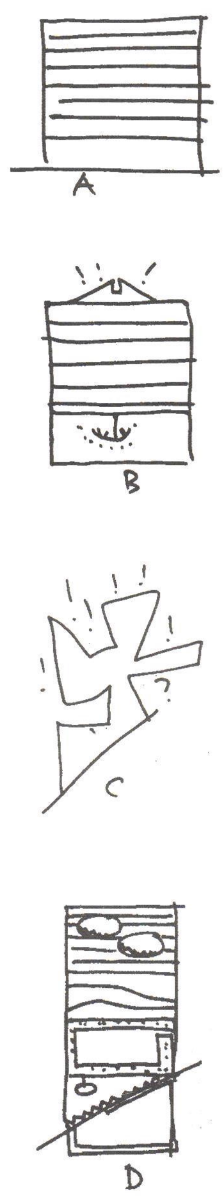
Photograph by John Stamets



ARCADE IS WONDERING...

Last May in his presentation to the Library Advisory Panel, Rem Koolhaas outlined four different kinds of buildings:
A) A neutral flexible building
B) A repetitive building with interesting episodes at the top and bottom
C) A "signature" building
D) A superposition of different conditions and uses upon an established module.

WHICH ONE DID WE GET?



SEATTLE CENTRAL LIBRARY. A FIFTH YEAR DESIGN STUDIO
by Anna Mutin

In an article, "The Price of Civic Pride" in the Seattle Times of 18 July 1999, the many public works awarded or in progress within the city were mentioned.

The Seattle Central Library was undertaken by my fifth-year architectural studio at WSU as a 13-week design problem. The program used was the same detailed program of 300 pages provided by the library for the competition won by Rem Koolhas.

A point of departure in undertaking the project was a study of the great libraries of the world including New York Public Library, Britain's former National Library, the Bibliotheque St. Genevieve, the Bibliotheque Nationale, Trinity College Library in Dublin.

Following this study, the students visited the site. Then in December the studio responded with a rich variety of solutions, a few of which are pictured here.

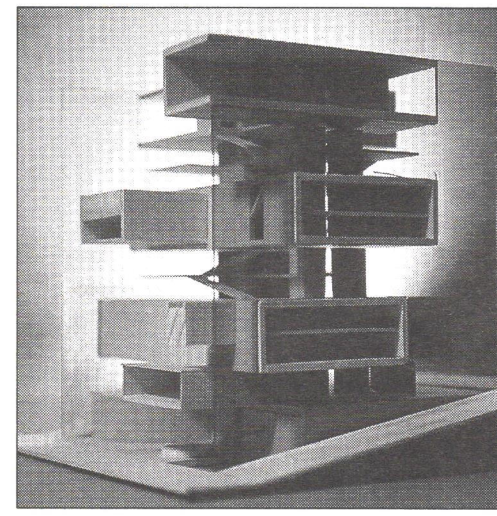
Anna Mutin is Associate Professor of Architecture at Washington State University

PRESERVATION IN BOOMTOWN
by Andrew Phillips

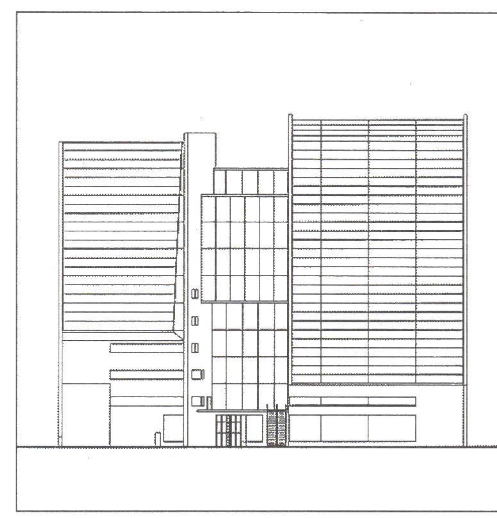
The challenge of preservation in an economic environment such as ours was nicely framed by Clair Enlow in her presentation, "Preservation in Boomtown," which she gave at the AIA Reception during Preservation Week. Describing the Seattle Center with the term "Futuristic" instead of "Modernist," Clair astutely justified the only use of the Boeing IMAX theater and EMP in a preservation lecture that any one probably will ever see. The Seattle Center, an experiment in Modern architecture in 1962, is finding a new life of experimentation, both through the preservation of certain buildings, as well as the preservation of ideas.

The city is being bombarded by the impact of Gehry, Koolhaas and Bohlin and overwhelmed by the shear scale of projects like the Convention Center, Aquarium and the Stadiums. It is a challenge, to keep preservation as an important partner in the process of development. However, using the Seattle Center as an unexpected example, Clair demonstrated how Preservation can reinforce the existing and increase the dialogue with the new that needs to occur in every neighborhood and city.

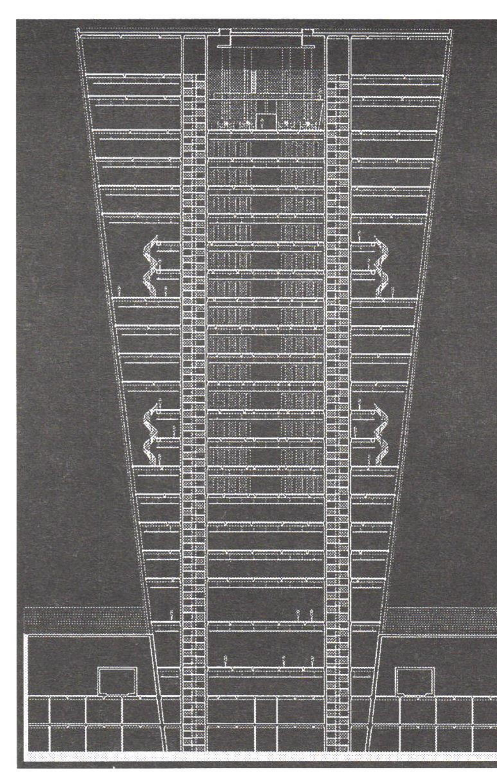
Andrew Phillips is a project architect at Stickney Murphy Romine.



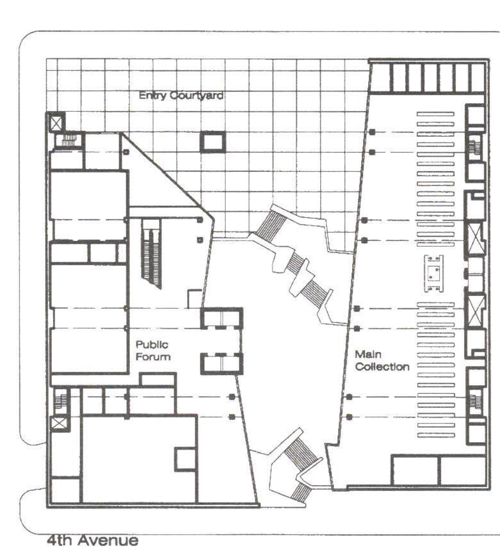
Hector Lo



Jae-Hoon Na



Scott Harris



Gabe Greiner



HETS AT WASU
· David Wang

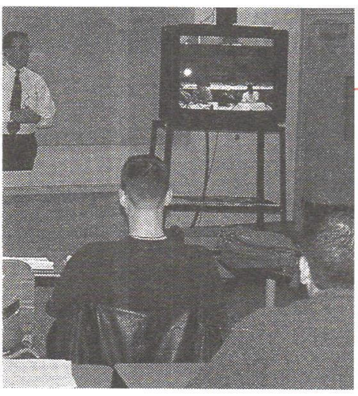
1998, Washington State University
gan offering its Master of Science
Architecture degree at the
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ailable only in Pullman previously).
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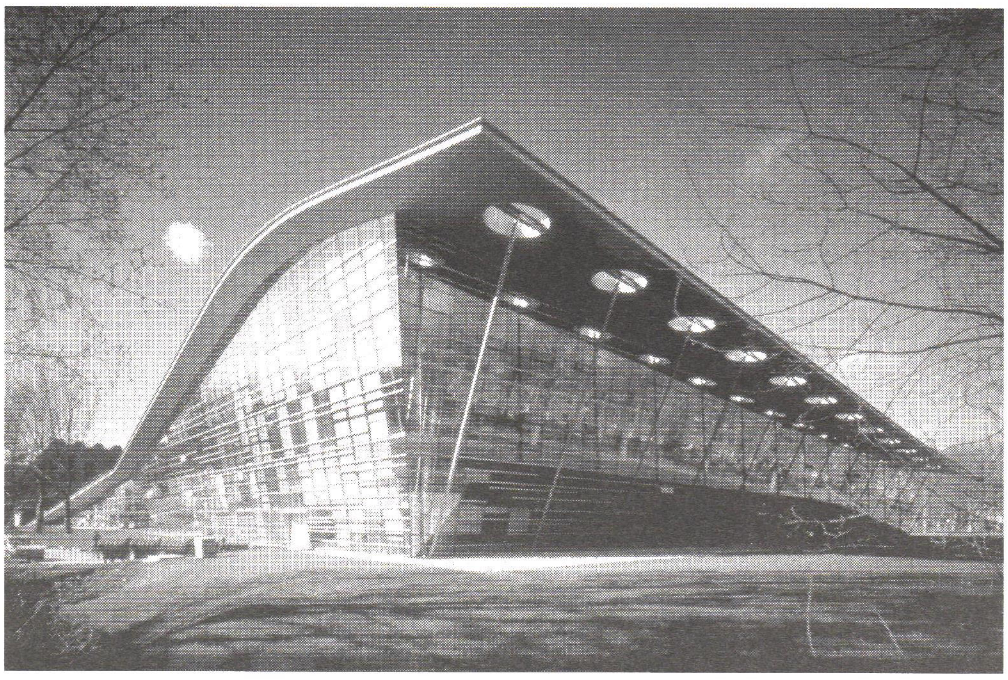
HETS—Washington Higher
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the Executive track are Theory/
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urrently, courses in this degree are
ailable at WSU's Vancouver campus,
d negotiations are under way for
rtland area practitioners to take
urses at in-state rates. The future
an is to deliver the Executive Track
the Seattle-Tacoma area. For more
formation on the M.S. Arch
ecutive Track, please call David
ang (Theory/Design) at 509-358-
08 or Darlene Septelka at 509-358-
10 (Design/Build).

A WHETS classroom at WSU Spokane. Students see and interact with their remote colleagues on the TV screens next to the instructor, while the instructor sees the remote class on television monitors at the rear of the room (not visible here), as well as on screens located at his desk. The WHETS system is able to deliver Internet images, as well as a variety of computer presentation formats (such as Powerpoint).

David Wang, AIA, PhD, is the Associate Professor of Architecture, MS Arch Coordinator Washington State University Spokane





Photographs by Christian Richter

MECANOO BRINGS MODERN FULL CIRCLE
by Clair Enlow

From a national visitors' center in Holland to a church-to-theater conversion and a university library, the architecture of Mecanoo challenges conventional concepts of ground, object, and space. Francine Houben presented slides and a story of her increasingly noticed design firm on April 6 at Architecture Hall. The young company she co-founded in the '80s as a student entering a design competition has been praised for a return to the socially engaged Modernism of the 1920s. But Mecanoo projects are full of playfulness, joy, and unconventionality—"extracting fantasy from function," according to Houben. Although there was a recurring shade of deep blue, slide after slide failed to identify a signature style. But they demonstrated Houben's proscription against dead-end spaces and her guiding triumvirate of contrast, composition, and complexity.

With the commission for the university library (above and right) she faced a site next to a towering brutalist structure that seems to stare down from a rounded upper deck. Her solution began with the observation that "the frog needs some grass." The celebrated Mecanoo design for the facility that followed placed a large part of the building under a sloping deck covered with turf. A huge cone pierces the ground, rising from dramatic spaces in the library below, spaces also lit by the glass wall that bounds the other side of the slope.

Clair Enlow is a journalist and architecture critic



A CIVIC DESIGN CONSCIENCE FOR SEATTLE

by John Rahaim

Shortly after arriving in Seattle last April, I attended an open house for ARCADE magazine at Town Hall. At the event, I met a 50-something couple who had lived in Seattle most of their lives, and inevitably, as I have quickly learned during the past 12 months, the conversation quickly turned to the "new" Seattle: the changing city, and the conflicts. The woman complained about the new wealth, the congestion, and the loss of Mom and Pop businesses. Ten minutes later, the man confessed that he was glad for all the yuppies because of the many great new restaurants they have brought to the city.

Seattle, like many American cities, is in search of itself. This has become a local cliché, and in spite of all the local angst, is a national phenomenon (Seattle's lack of interest in the rest of the country, and ability to see its problems as unique, is a story in itself). But here, perhaps more than any other city in America, there is a particularly acute form of civic angst: Seattle seems to want to be a big city, while retaining all of the small-town characteristics it has cherished for years.

Why can't we grow and still be Seattle? The answer, of course, is that we can, maybe. But we must recognize that few cities have been able to do this. In a recent series about the local cost of housing, *The Seattle Times* reported that while housing is "affordable" to over 50% of Seattle residents (defined as the percentage of the population with sufficient income to afford the average-price home) this number is 12% in San Francisco, an astonishingly low figure. And with respect to urban design, I would submit that few could argue that downtown San Francisco has retained its Bay Area feel—the weekly *Bay Guardian* has, for years, bemoaned the "Manhattanization" of San Francisco, though one might argue that the real complaint should be about the Dallasization of downtown San Francisco.

The question is not whether Seattle should grow, but how. The growth is here and will continue, and at a mind-boggling pace. Not having grown up here, I cannot attest to Seattle's qualities 20 years ago, but I can say that Seattle today is not, by any objective standard, a small town. But having congested highways, like all large American cities, and dozens of new high-rises, like most large American cities, does not mean that Seattle cannot be a special and even unique American city that retains a strong sense of place. That should be our goal, and to those of us who believe in the importance of the physical qualities of cities, that is the real challenge for Seattle.

In my modest, one-year experience with Seattle, what appears to be lacking is a sense of Civic Design Consciousness. (I am tempted to apply a SA, a Seattle Acronym, to this, but CDC has many other meanings, so we can be spared). The possibility of planning and urban design activities, at a level other than a neighborhood or sub-neighborhood level, sends people scurrying. The early suggestion that my office, now called CityDesign, might be called something like "Center for Civic Design" struck fear in many hearts; comments ranged from "too East Coast" to "too top-down."

What is a Civic Design Consciousness?

A Civic Design Consciousness is a belief that there is as great a value to the design of the Public Realm, that civic place we all share, defined in the city by streets, open spaces, and the buildings that front them, as the design of the latest high-rise. It is the belief that the design of the connections between places and between neighborhoods, or between the Sound and the Lake, is as important as the design of the Sculpture Park and Opera House that lie in that path. Urban Design is the product of a Civic Design Conscience.

The importance of creating a Civic Design Conscience, and therefore doing real urban design, is probably more critical today than at any time in Seattle's history. This region has accomplished a monumental feat in recognizing the need for growth management, and in actually enacting the Growth Management Act. History will judge its effectiveness, but, at the least, the notion of managing growth has created the belief amongst a cross section of the community, that increasing density is important if we are to protect the natural environment that so strongly defines this region. In fact, one could argue that this sensitivity is exactly about the Public Realm—that portion defined by the water, mountains, and forests comprising our spectacular setting. With growth management, we are attempting to address the public realm outside of the growth boundary; now we must address that portion inside the boundary. Why not a Growth Quality Act?

And urban design is not just concerned about a regional Civic Design Conscience. A real investment in urban design will address both the broader need to defining the region's key places as well as the neighborhoods' needs for open space and active, safe streets. If we are to develop high-density neighborhoods and job centers, the quality of the Public Realm that gives these places real meaning, and provides real amenities, must be addressed. When the boom ends, will these places be as attracti if they are not being bought for their investment appeal? We need to ensure that people will choose to liv in our high-density neighborhoods n only because they are a good investment, but because they are good places to live.

Urban Design, and a Civic Design Consciousness, as pretentious as tha name might sound, does not mean top-down planning and decision-mal ing. It does mean addressing those areas that neighborhood plans have not addressed, and being able to arti ulate a vision for regions of the city such as Center City or Southeast Seattle. And it means addressing those portions of the public realm that give the city amenity, joy, and comfort in an increasingly dense env ronment. One hundred fifty years ag many New Yorkers were outraged at the notion of taking hundreds of acr of land off the tax rolls for an undev oped open space. Today, New York is unthinkable, and would likely be unlivable, without Central Park. Seattle is not New York and probabl does not need a Central Park. But it clearly does need a comparable atte tion to those places, inherently public, that define the real heart and so of a great city.

John Rahaim is the Executive Director of the Seattle Design Commission, and CityDesign, the City's new office of Urban Design

CityDesign is managing the development of an Urba Design Strategy for Center City Seattle. The Design and Planning Commissions are sponsoring a three–d Urban Design Forum for the Center City on June 1–3 at the US Naval Reserve Station on South Lake Unio For more information contact Denni Shefrin, Forum Coordinator, at 233-7223.

THIS INTERVIEW OF FRANK GEHRY WAS CONDUCTED ON MARCH 24, 2000 BY ROBERT LEYKAM

RL This issue of ARCADE is about section - plan - sentence. In your buildings, it is sometimes difficult to see the relationship between plan and section. I thought it was interesting that while the EMP was under construction, one could see the steel ribs so clearly—in a sense each one was like a slice through the building, like a section. Now that it has all been covered up, it is hard to see the relationships with any sort of program inside, and the wild forms don't easily reveal the plan aspect.

FG There is always a relationship between plan and section, but what can I say about it? I don't talk about my architecture in that way. It's a museum and it's open-ended. They just wanted a raw interior, which I did, and they had certain heights and technical requirements. It had to be a blank box mostly, and then I designed the public areas inside—the entry, the store, and the restaurant. The basic exhibition areas are non-denominational. They are hiring exhibit people to do them. They tested it all along as I was designing, to see if the shapes were going to help or hurt them, and they liked them. So it was a give-and-take process that you normally have with a client, about what you are building for them and what they are paying for, about what they wanted to achieve. And that is what created the building.

The shapes grew out of my discussions with Mr. Allen and the part of my work that he liked. He asked me to make shapes. What he liked the most was the work that had this kind of shaping, and with his agreement, we pushed it as far as we could. The shapes are meant to be... it could have all been one big building, like a big warehouse, but he didn't want that, and the scale of a big warehouse wouldn't have been very friendly contextually. So we made a building that broke down the scale; we broke it down into separate chunks.

RL Were they related to certain program elements?

FG Yes, they were related to the circulation inside ... but if you try to find out about form follows function—I don't know how to explain that to you here. It's just negative space. The cracks between the sections of the building relate to the inside circulation. It was all worked out that way, so it would make sense with future plans.

RL Were there major changes during the design, and how did they come about?

FG No, it was pretty linear. We made about 50 models, so it wasn't thrown together overnight. It was a very conscious, and deliberate, and lengthy process.

RL I understand that you highly value the feedback from your clients. How was the working relationship in this case? Did they have a major input in the design?

FG Yes, they did. Ms. Jody Patton and Paul came to my office. We met many times, even though they are very busy. I didn't get to see them as much as I usually do with my clients, but adequate, I guess. I think they are very happy with the building, and I am happy with the building.

RL Some people think that the success of the Guggenheim is sort of a hard act to follow. What does the EMP signify for you in your work, and what do you see as the most important accomplishment that you have achieved with this building?

FG Since Bilbao there are a lot of buildings I have designed that are built already. Three years before Bilbao was opened, I had finished the design and I was doing other projects. Bilbao wasn't finished when I started EMP, and I did a building in Berlin, one in Dusseldorf, something in Cincinnati and in Cleveland. So there are other buildings that were designed before Bilbao opened, and my work has been continuous.

RL So you don't perceive it as a burden in any way, since it was so highly acclaimed and unique?

FG Well, I just keep developing, and each project is like a baby, you know, like your kid.

RL Are you exploring anything new with the design of the EMP?

FG Yes, we did things with the skin and the structure that hadn't been done. You can read about it in the *Engineering News-Record* article (2/28/2000 cover story). I'm not the computer guy, but the computer was used basically to demystify those kinds of shapes, so that the contractor could, with assurance, build every part of the building. They didn't have to invent anything—we invented the whole process for them. It clearly delineated it, so there was no guessing. There was a certain amount of enlightenment for the contractors, in terms of the process, in terms of the control of the shapes, and in terms of the production of the parts of the building. I think that's the biggest breakthrough. This was a much more complicated building than Bilbao to build, and we were able to build it within reasonable constraints.

RL I read somewhere that you see the computer, even though you are not personally using it, as a tool to regain some of the controls that architects used to have and give them back more of the role of the master builder. Is this something you see confirmed with the success of this building?

FG Well, the contractor seemed to feel that way. I can't claim that this is an eternal victory. It's a beginning, a way of working in which the architect assumes more responsibility in how to build things. It would seem that this should have been their responsibility before, but somehow it got lost. In the last year, the contractors were called in more to interpret the drawings, rather than to follow them. The computer makes it possible to delineate the pieces of the building with such accuracy that the contractor can without guessing build them. The contractors prefer that because they have a precise document for cost control. The amount of money they can charge is clear.

RL Do you like rock music?

FG I'm not very involved with it, but I do like some of it, yes. I'm more the classical type, you know. But I listen to it—I used to listen to Jimi Hendrix and Janis Joplin. I met some rock people, and I have done some work with rock shows at the Hollywood Bowl over the years while I was doing work there. But it's not my life, like some kids like it.

RL Do you think that the building does reflect the spirit of rock—was that your intention?

FG I was trying to get it while I was designing it. Two of my partners here play the guitar, Craig Webb and Jim Glymph, and they were involved in it.

RL How would you describe that spirit?

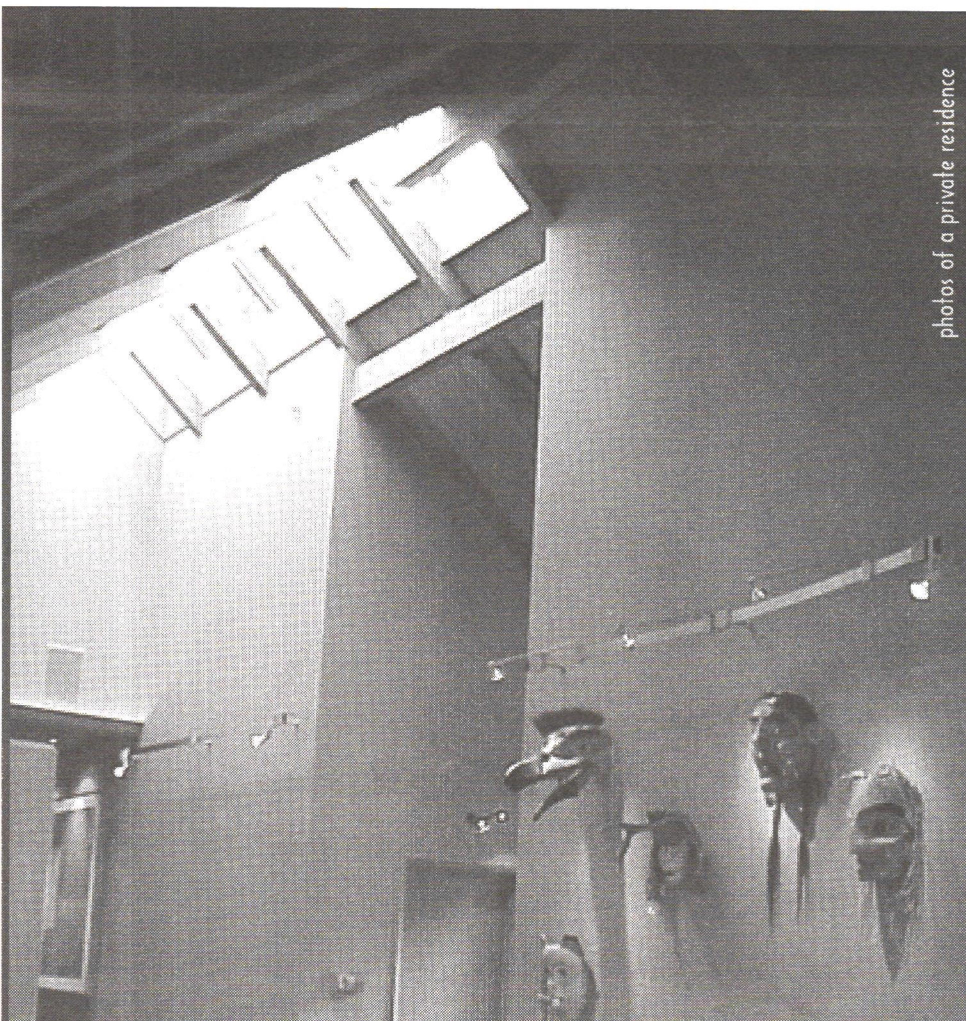
FG You want to talk to a poet! It's raw and it's tough, and it's emotional, and it's sometimes bad taste, and it's over the top, sometimes, and that's what we were trying to do with the building. It was also important to do all that and to also be a good neighbor, but I think that the building will be that, even though it doesn't look like the neighbors. I think the scale and the body language of the building fit very comfortably and it's not overpowering and does have a nice scale in relation to the neighborhood, in my opinion.

Robert Leykam is an architect practicing with NBBJ

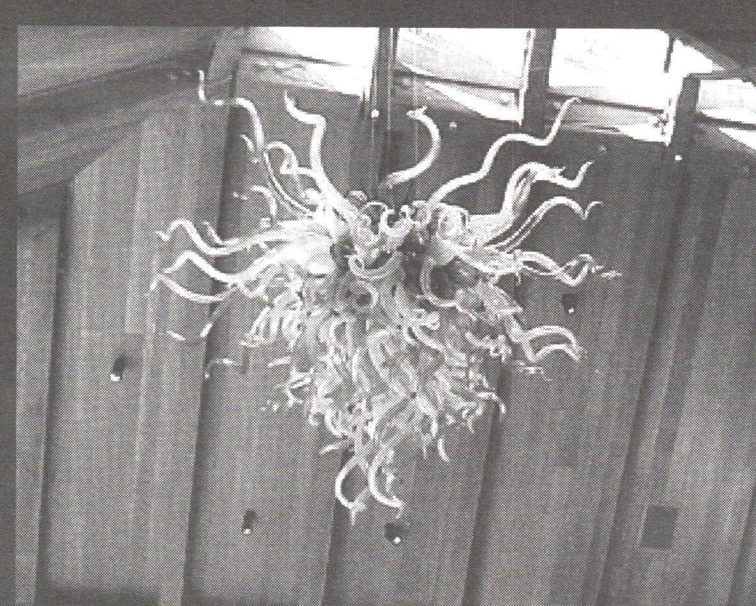


Photograph by Lara Swimmer

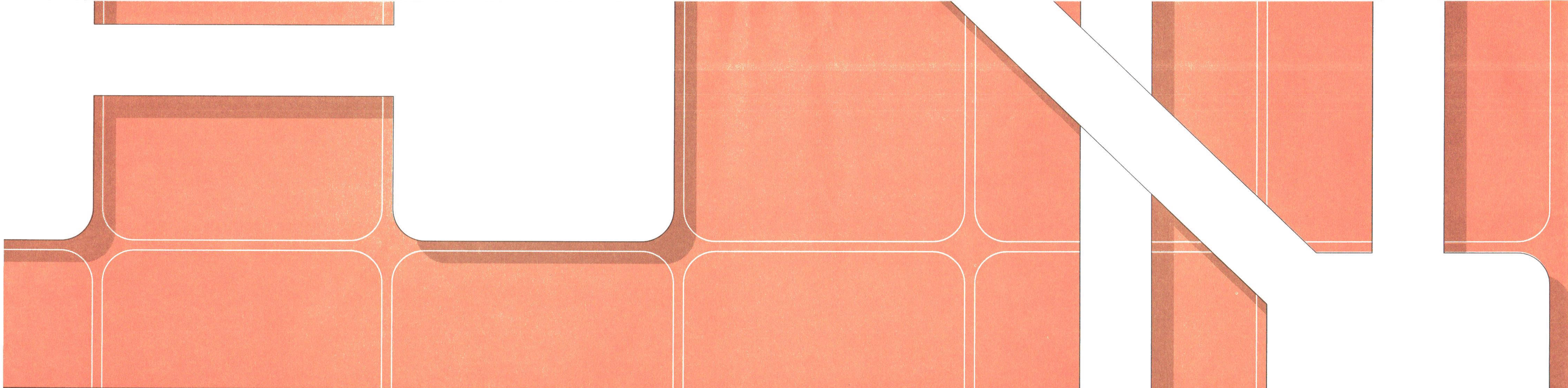




photos of a private residence



PLAN AND SECTION



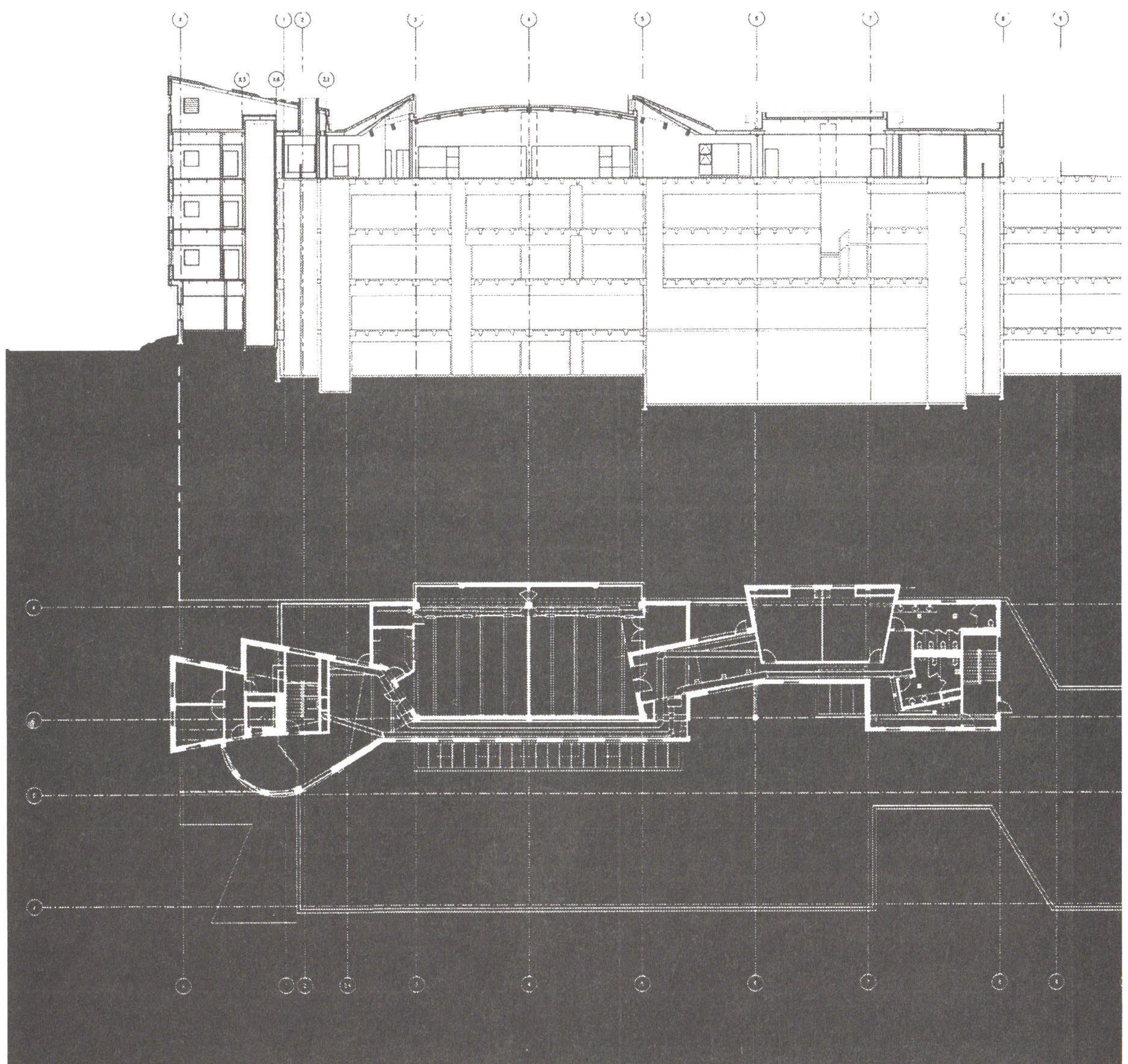
Plan and Section examines architectural space-making as demonstrated in the abstraction of drawing. In the history of the Northwest, none of the significant regional books on design have included plans, yet the plan and section remains the dominant thinking tool of architects. Through the publication of the architects' drawings, ARCADE will summarize, for the first time, the aesthetics of spatial organization in our region.

To comment on the thought in the drawings, a few architectural critics were invited from across the country to respond to the plan & sections. The critics were provided with photocopies of the plans & sections with a number in the bottom right hand corner. A cover sheet listed the numbers followed by the building type such as house or school. The architects and buildings were not identified.

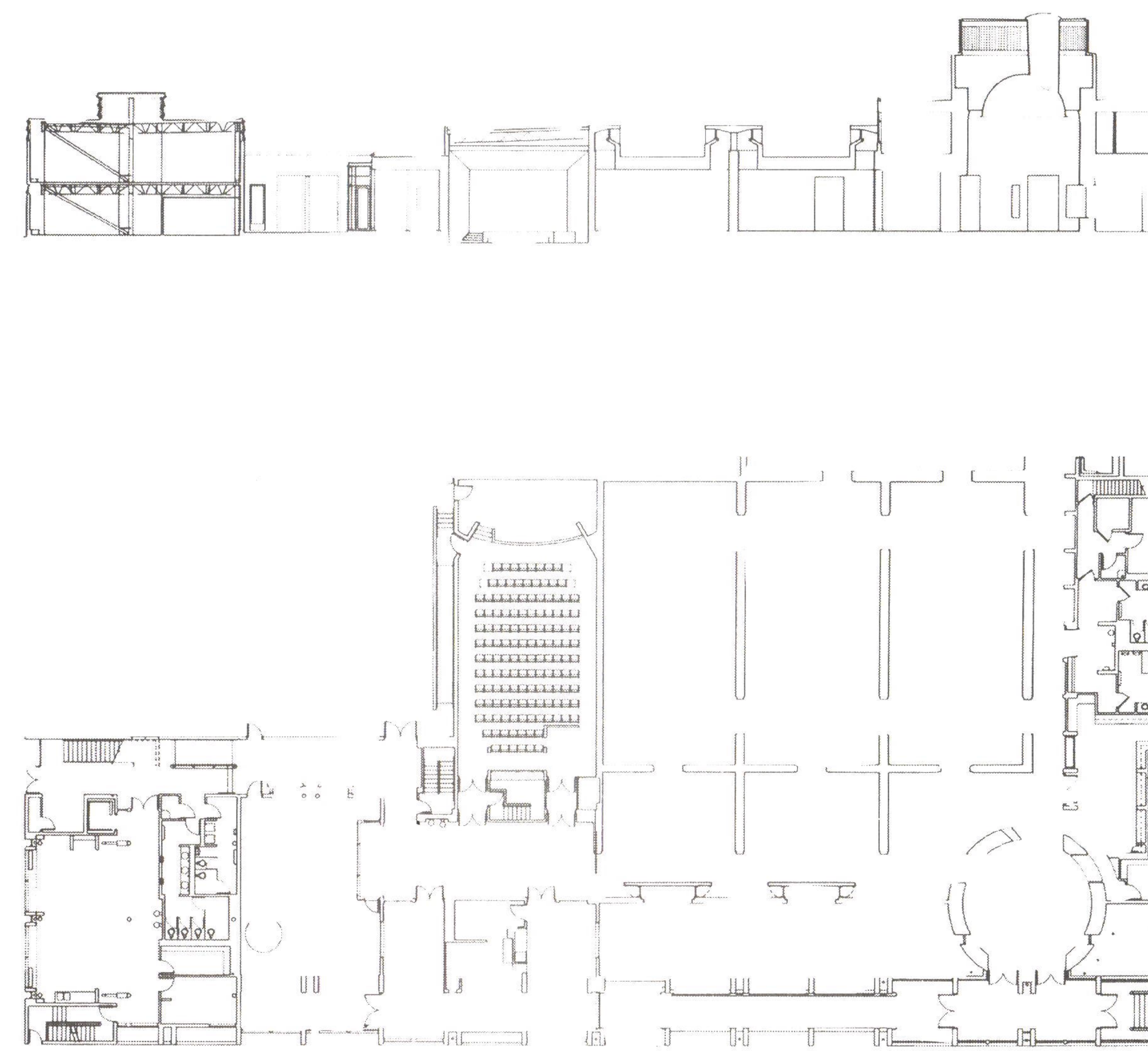
The critics were given the following instructions: "In a few sentences, please describe the attributes or spatial ideas that interest you for whatever reason. Give the number(s) of drawing(s) if you wish. Please do not comment on the editor's idea to publish the plans & sections."

When the statements were received from the critics, the names of the architects were substituted for any numbers listed.

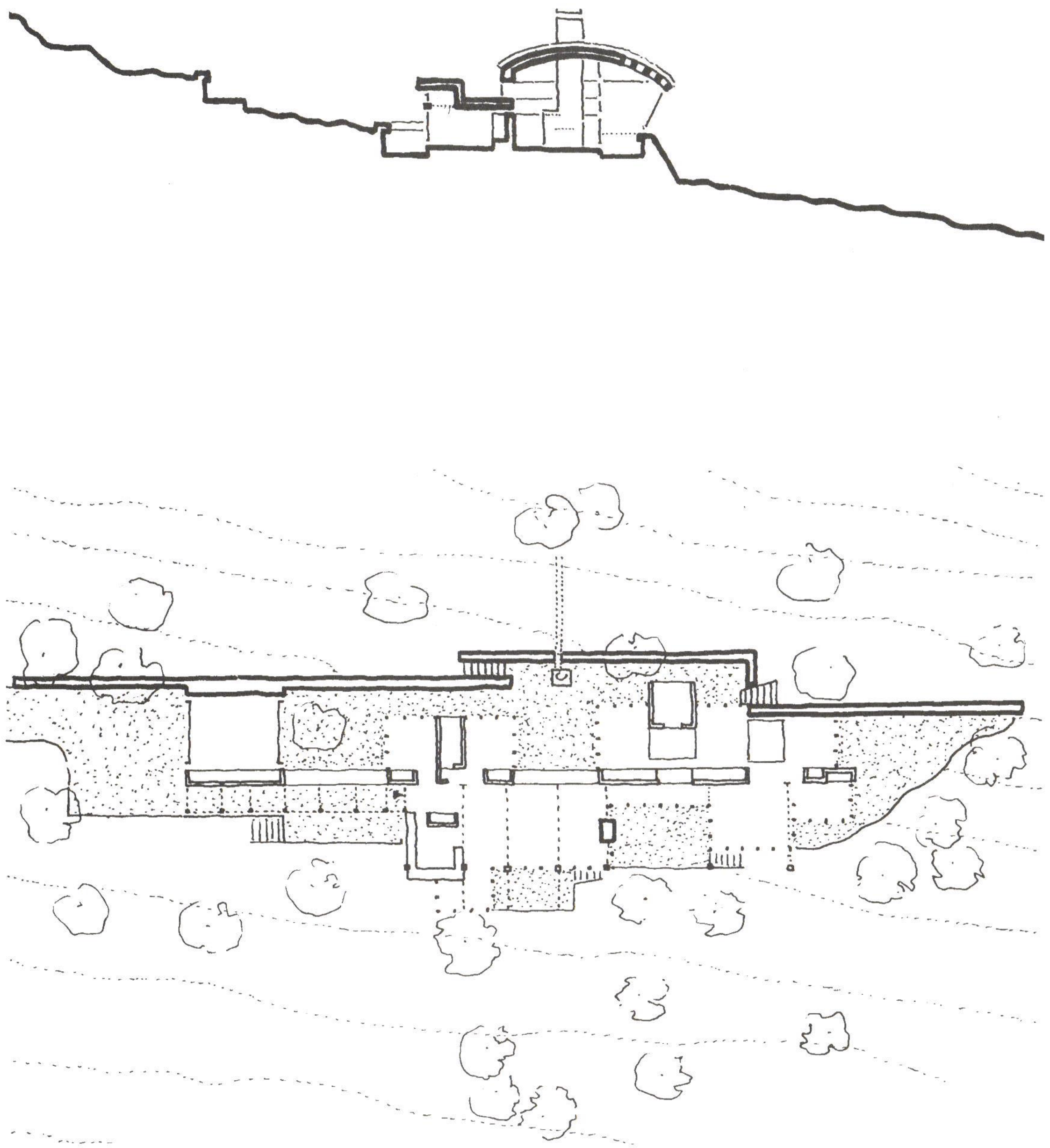
All the unidentified text blocks were written by the issue editor, Glenn Weiss.



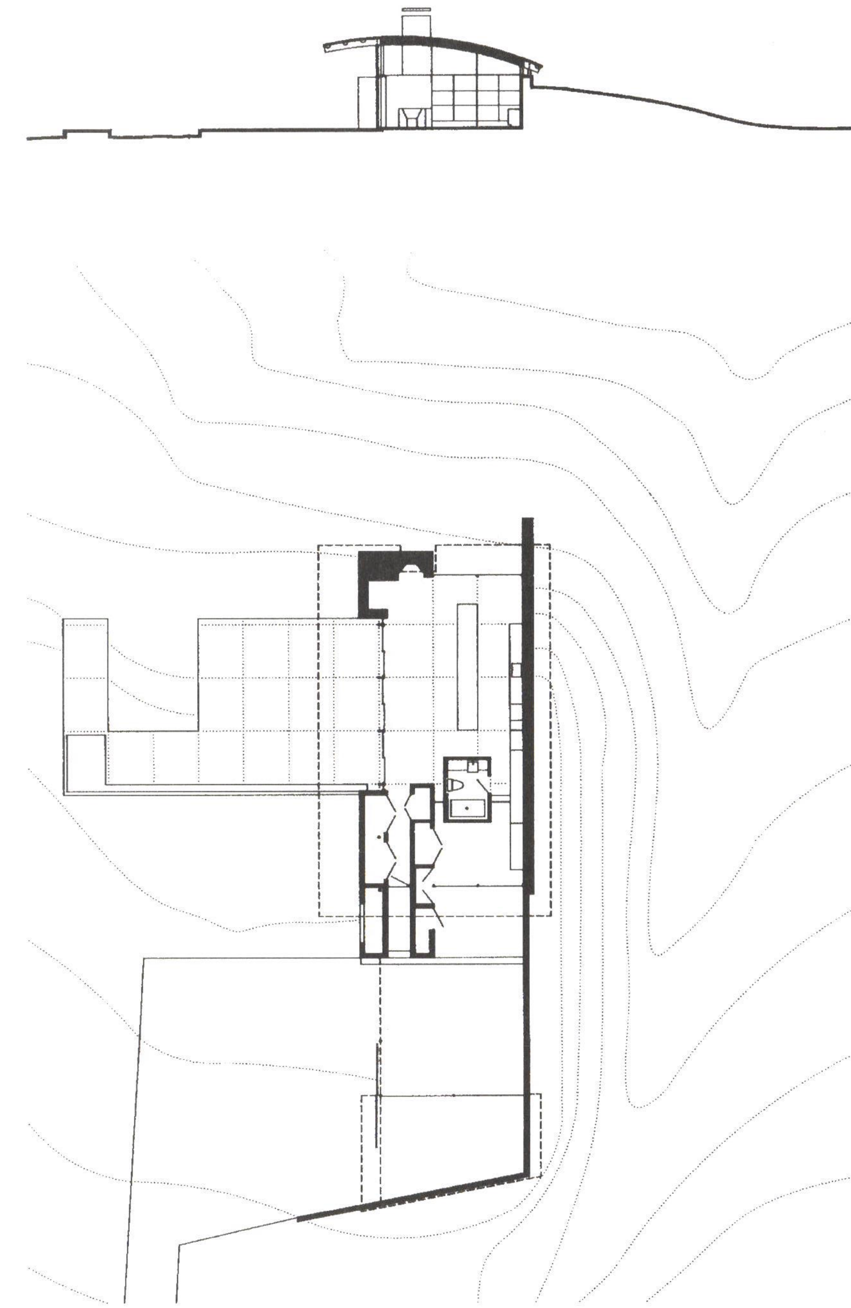
Carlson Architects
UW School of Social Work Addition, Seattle, WA



Olson/Sundberg Architects
Frye Museum of Art, Seattle, WA (partial plan)



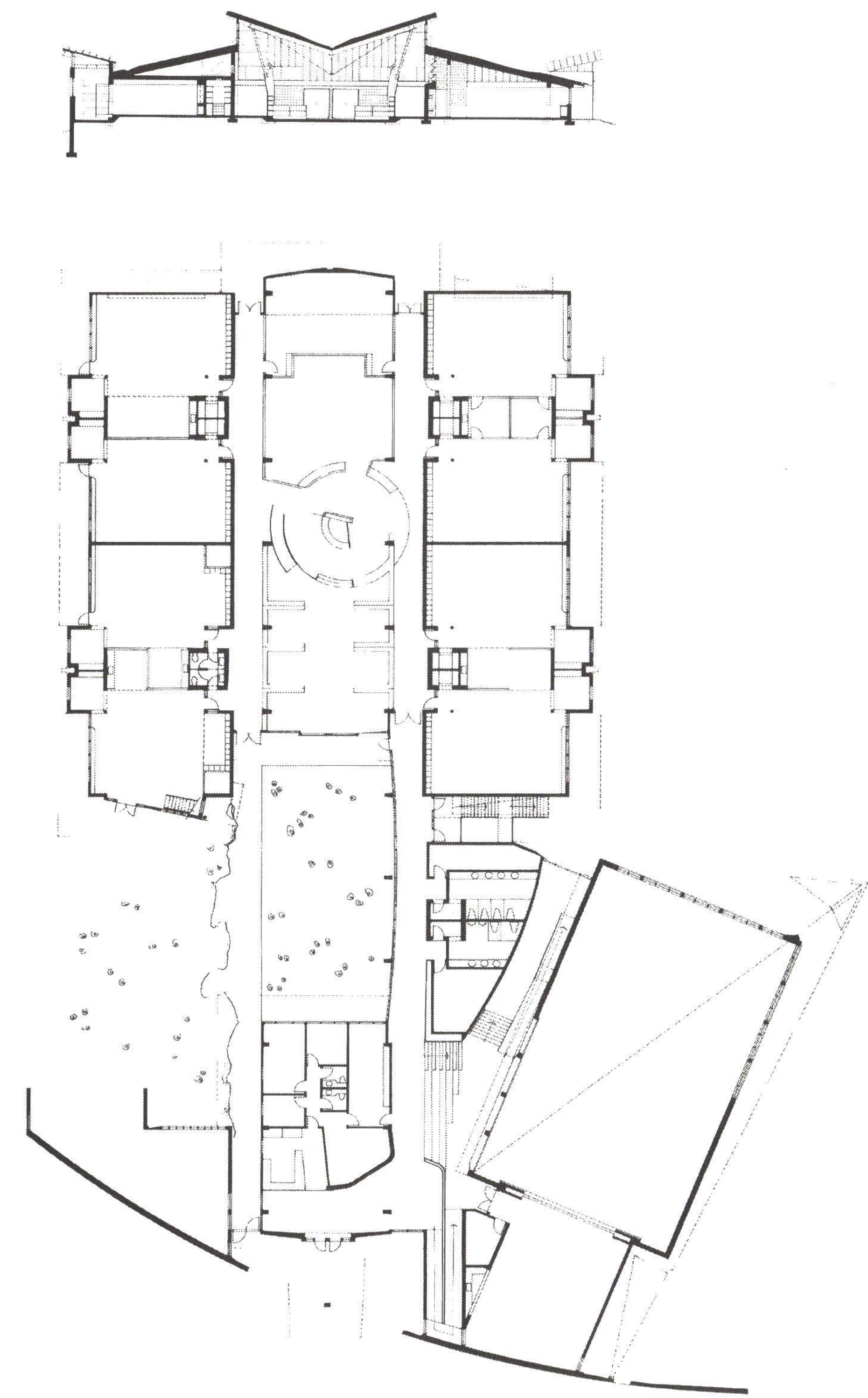
Cava Workshop
House, Portland, OR



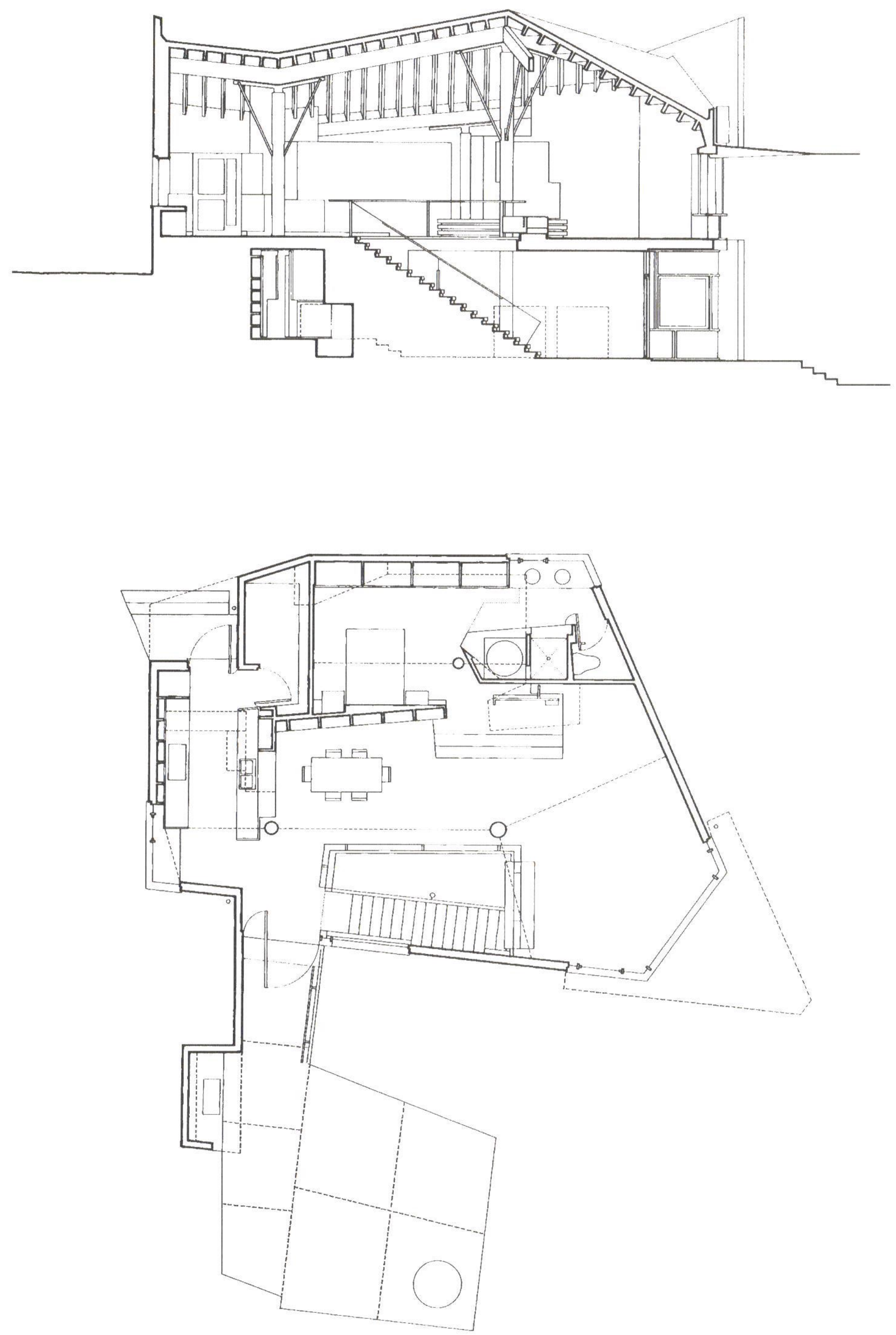
George Suyama Architects
McAdams Residence, San Juan Islands, WA



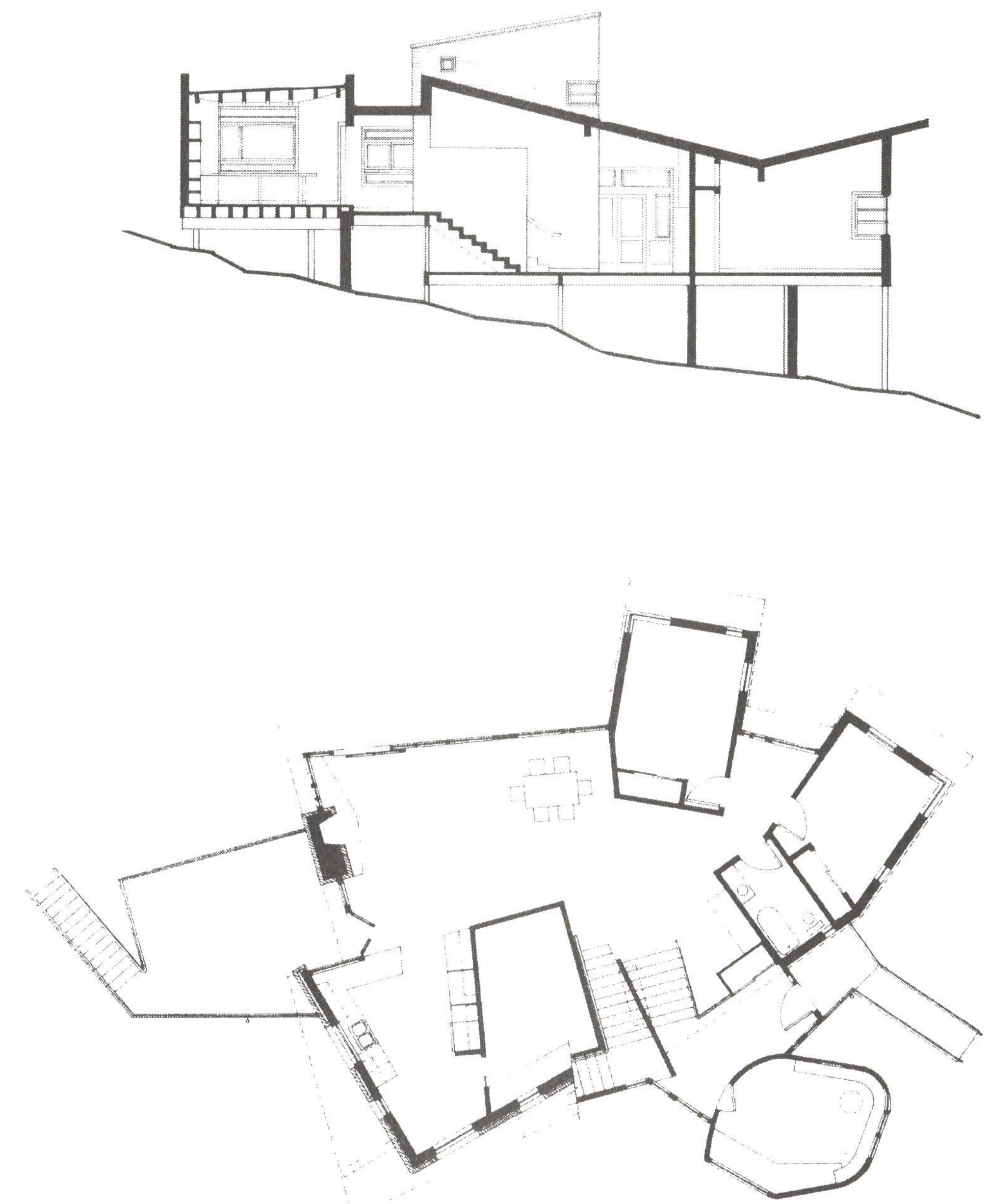
Patkau Architects
Strawberry Vale School, Victoria, B.C. (partial plan)



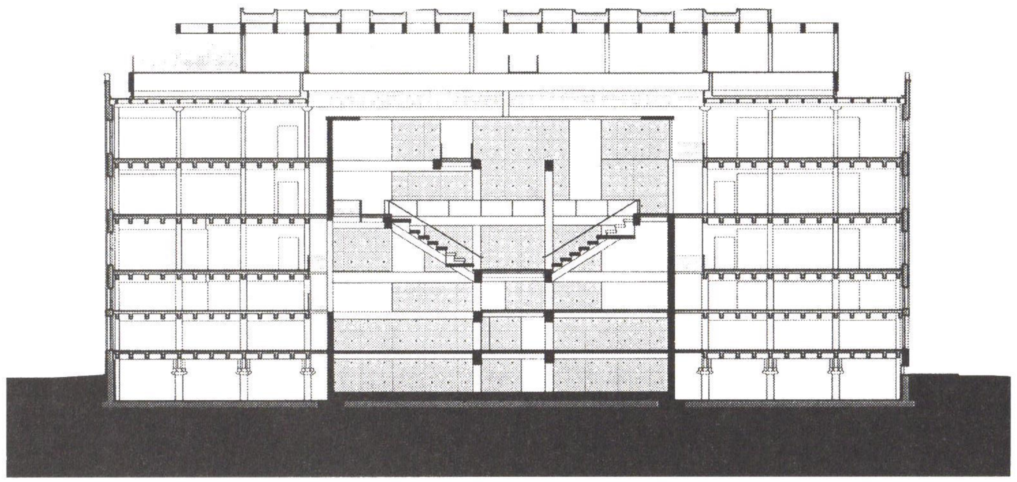
Roger Hughes & Partners
Rogers Elementary School, Victoria, B.C.

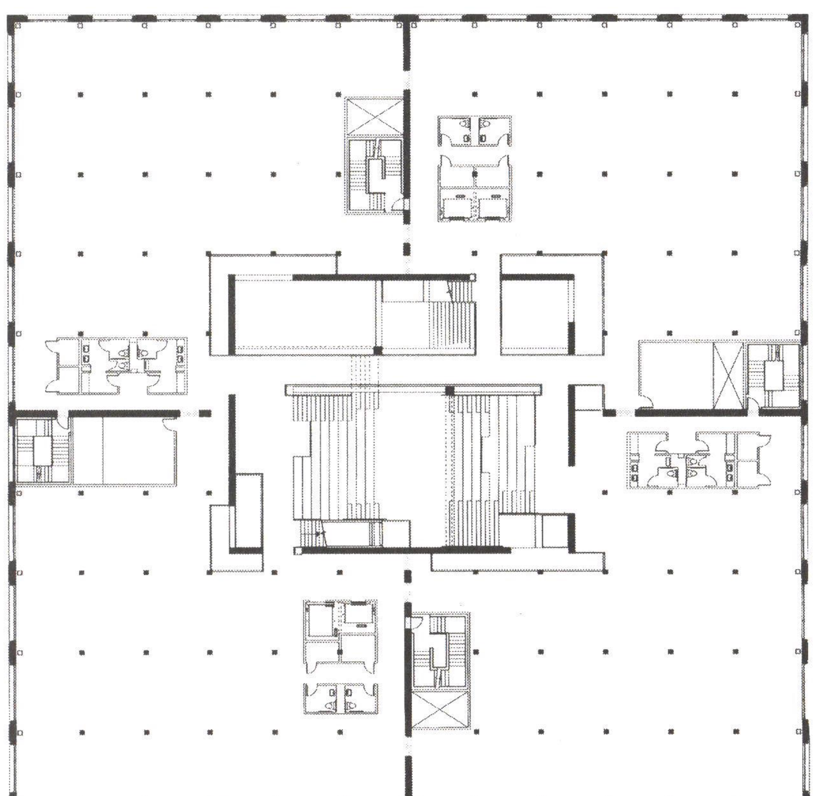


Patkau Architects
Barnes House, Nanaimo, B.C.

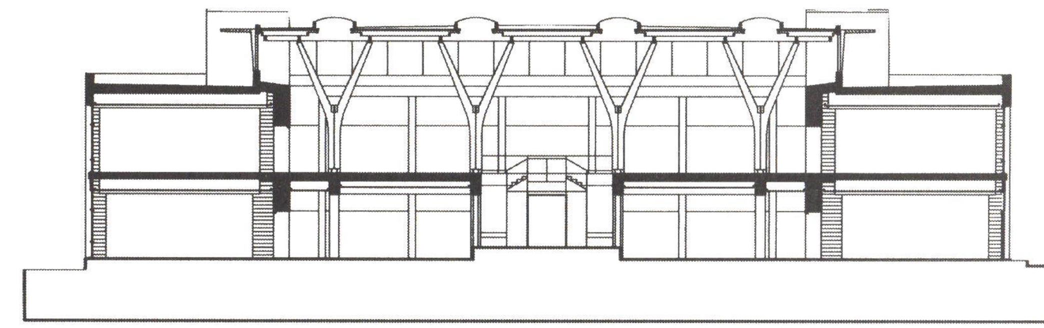


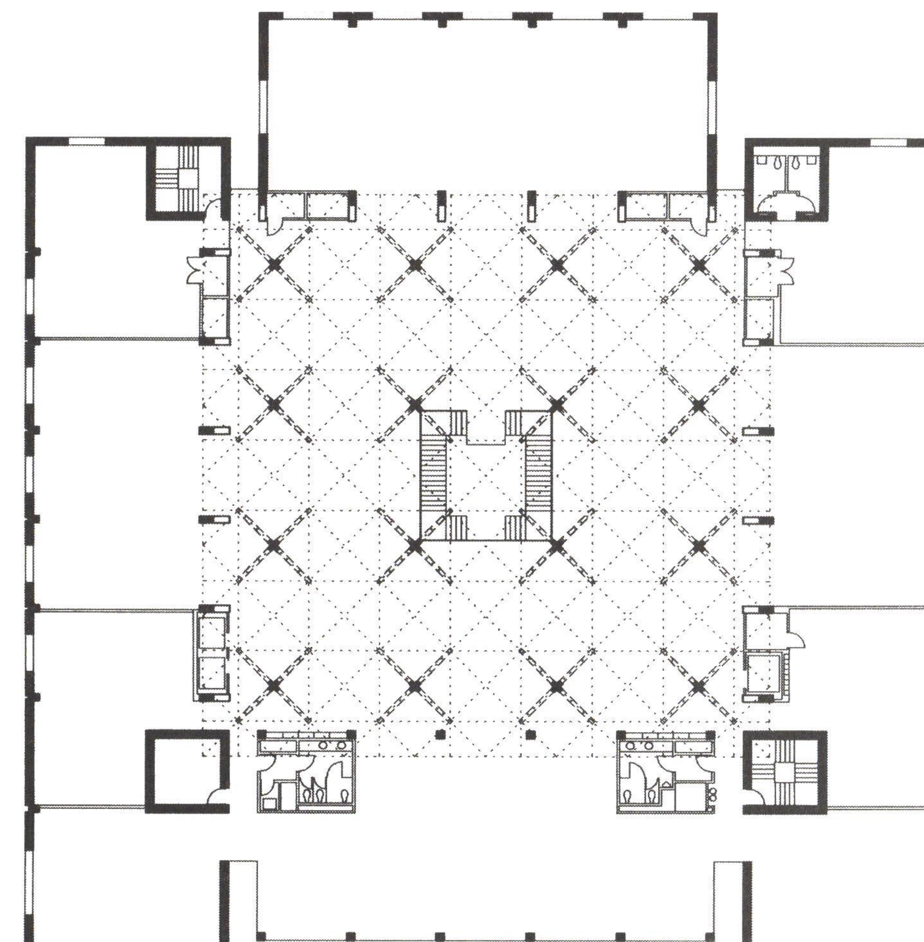
u.n.d./Jerry Garcia & Monte Antrim
Pavitt/Parker Residence, San Juan Islands, WA



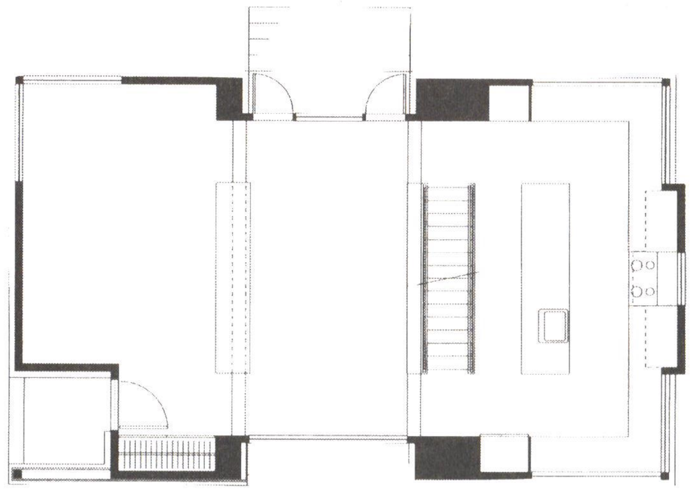


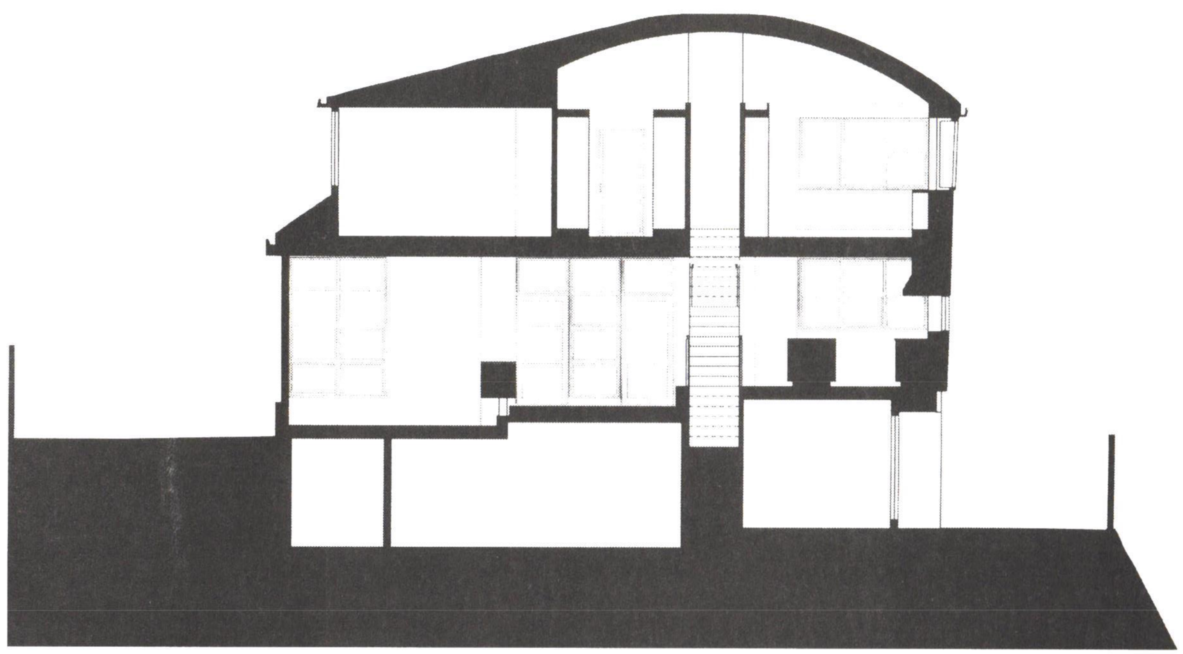
Allied Works Architecture
Weiden & Kennedy Agency Headquarters, Portland, OR



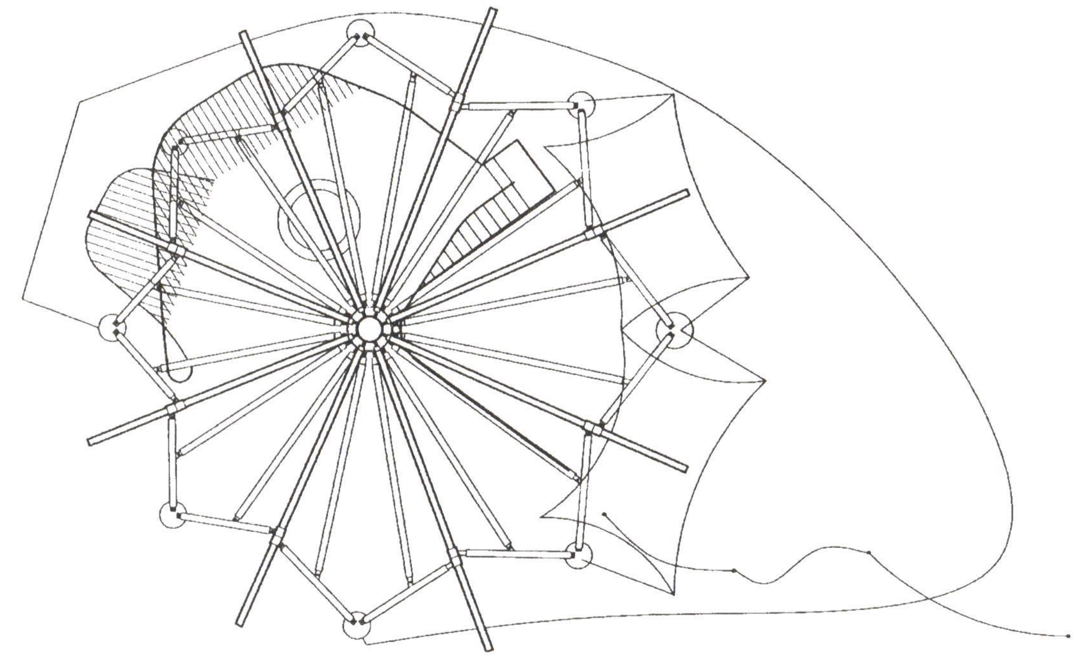


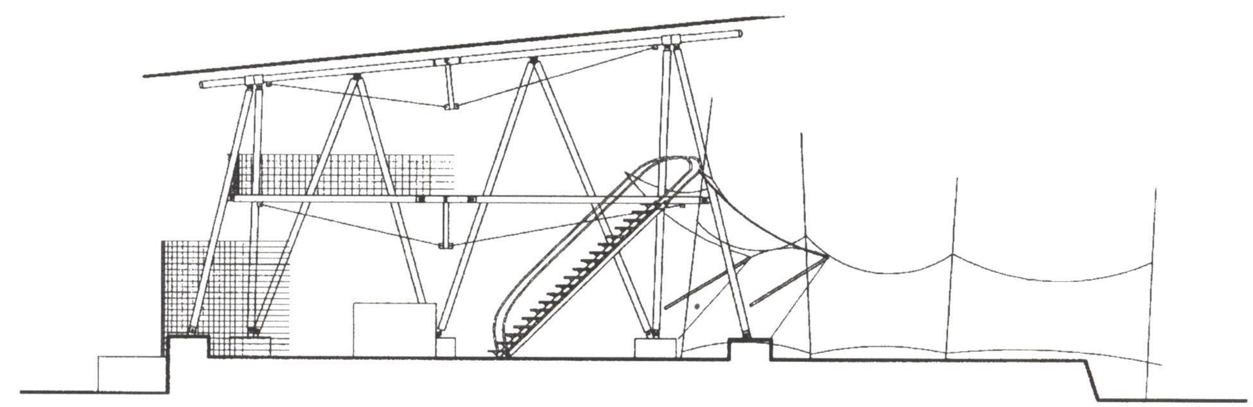
Thomas Hacker & Associates
Beaverton City Library, Beaverton, OR





Weinstein Copeland Architects
Crockett Residence, Seattle, WA





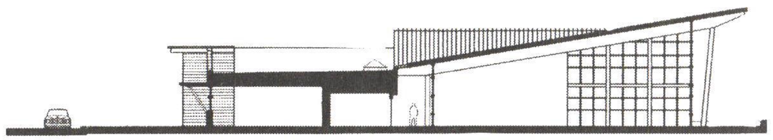
0+ Architectural/Joshua Brevoort & Lisa Chun
Smith River Cabin, Oregon Coast Range

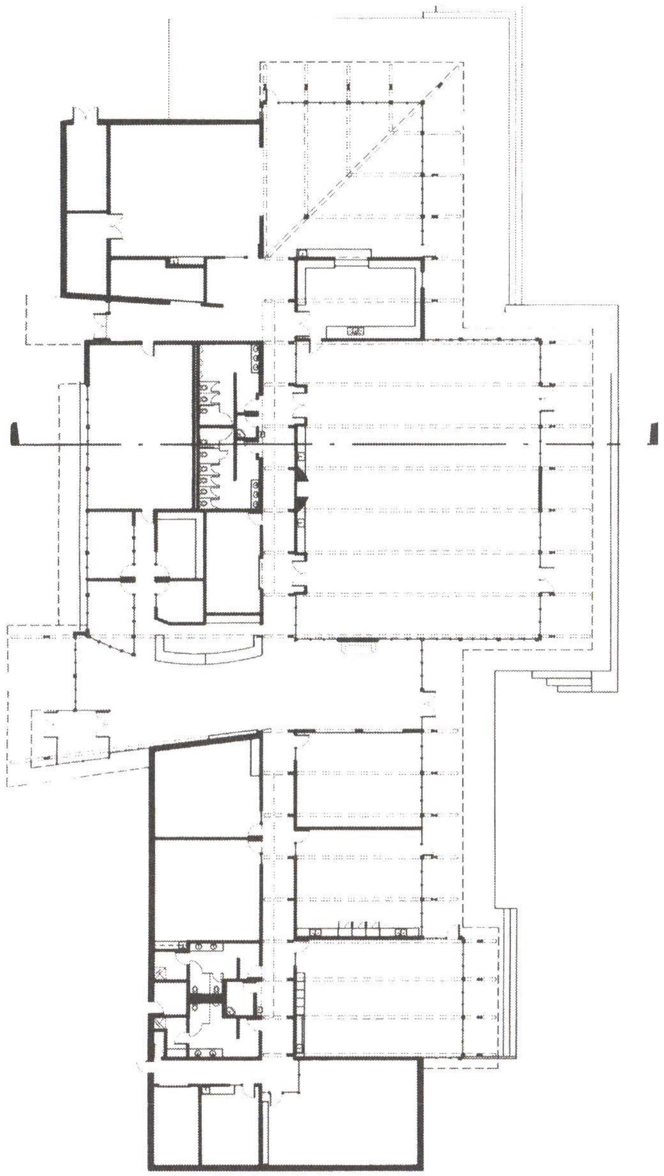
"a building in your brain"

Mary Voelz Chandler

Ah, wilderness. Ah, Cascadia. Modernism flourishes from mountains to sound amidst the Douglas firs on slide-prone lots. In plan, several of the residential projects recall the singular beauty and indeterminacy of the Barcelona pavilion (or of the brick country house). Add Aalto's Villa Mairea (see Larson House) to the dance card. Six roofs bend or undulate as if Mies discovered mescaline. On one side, thick walls anchor the houses from the more demonstrative acts of nature. On the opposite side, glazed walls open to the precious views. Strength and fragility. Permanence and fugaciousness. Within this dialogue, the kitchen, no longer banished to the servants' quarters, aspires to be the hearth again, to reclaim the sensuous center.

Bruce P. Rips, Freelance Critic in Seattle

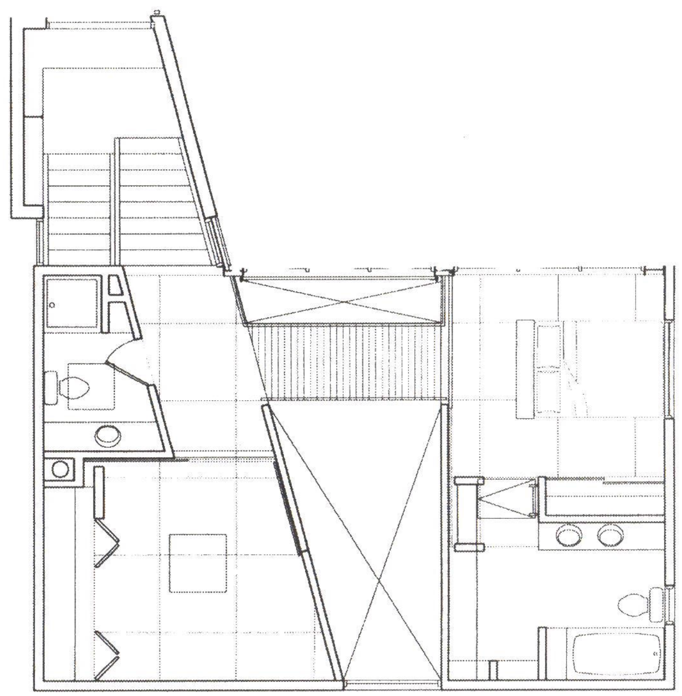




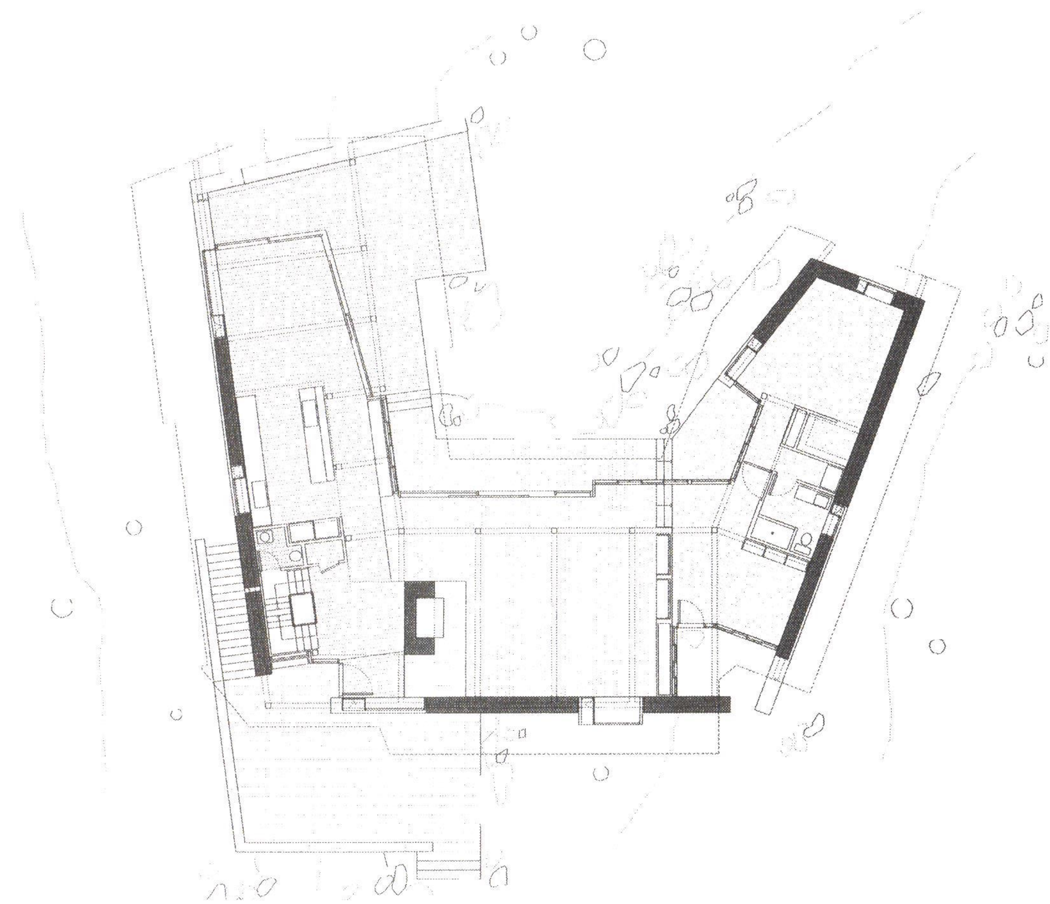
ARC Architects
Richland Community Center, Richland, WA

I frequently piece together the plan in my head when visiting a building. I want to know the actual arrangement of the parts and the space, not the perceptual. Overlaying the actual and perceptual can be an acute pleasure of the mind.

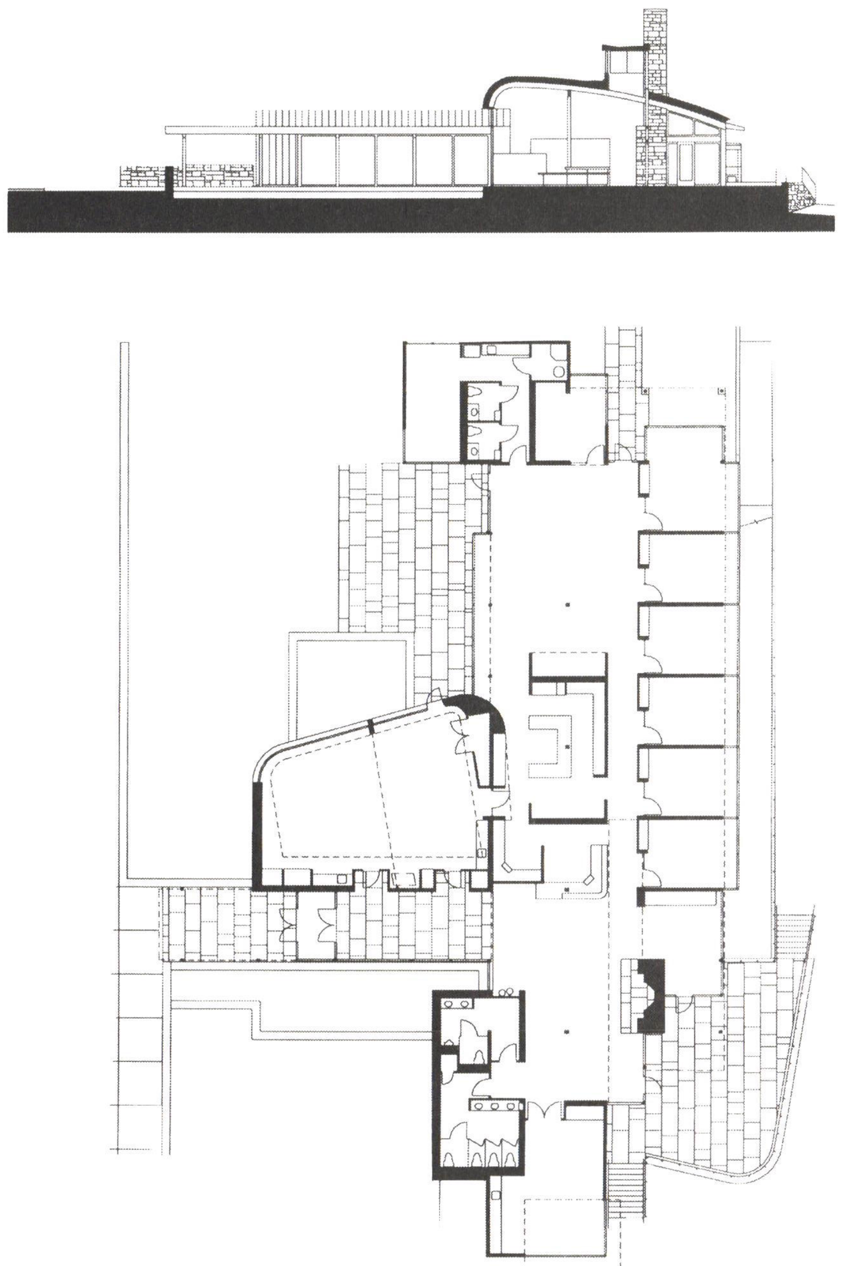
The thought "beautiful plan" rolls unexamined from the tongue, but "ugly plan" is a rare phrase. The difference is in the elegance of it's internal logic.



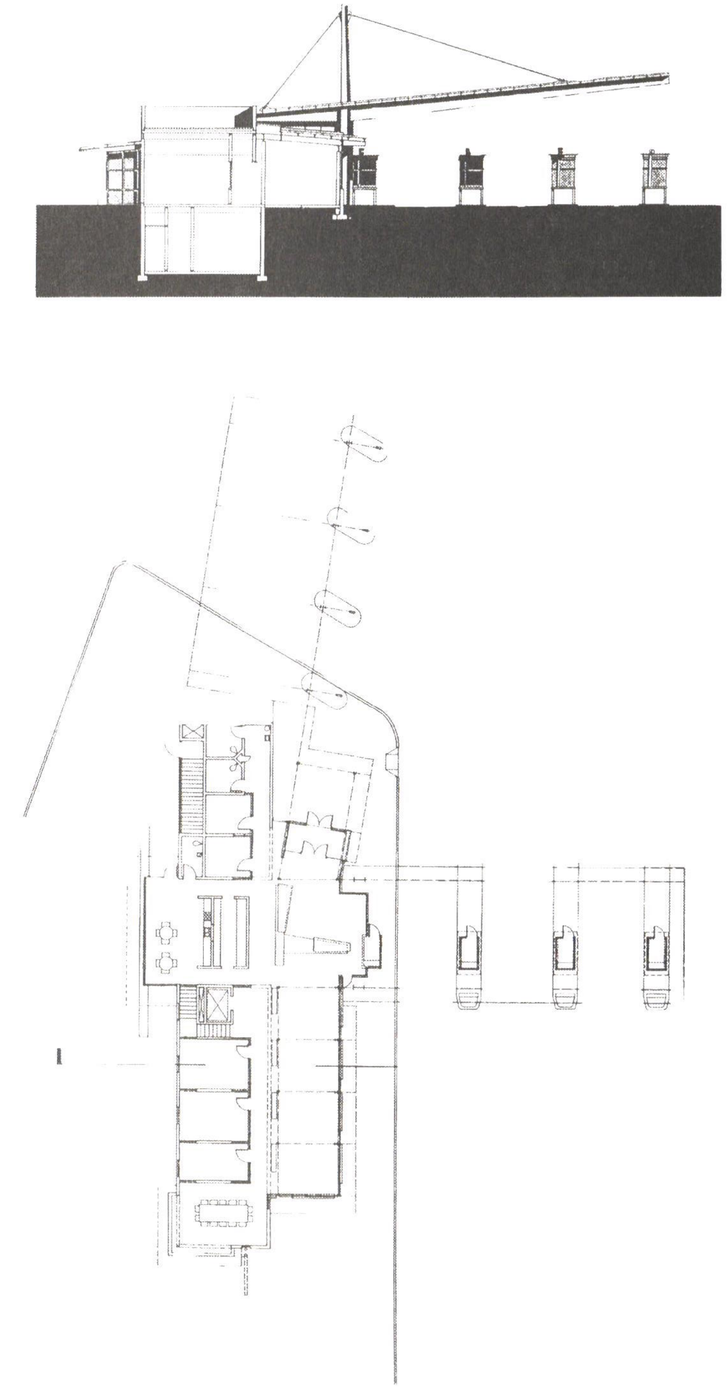
The Miller/Hull Partnership
Michaels/Sisson Residence, Mercer Island, WA



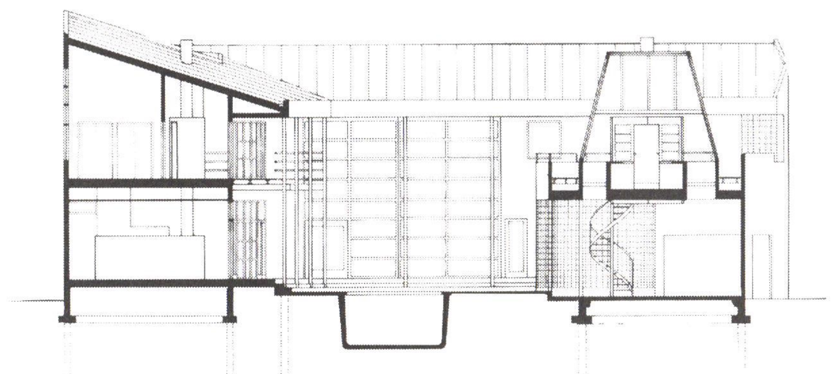
Allied Works Architecture
Blue Lake Residence, Jefferson County, OR

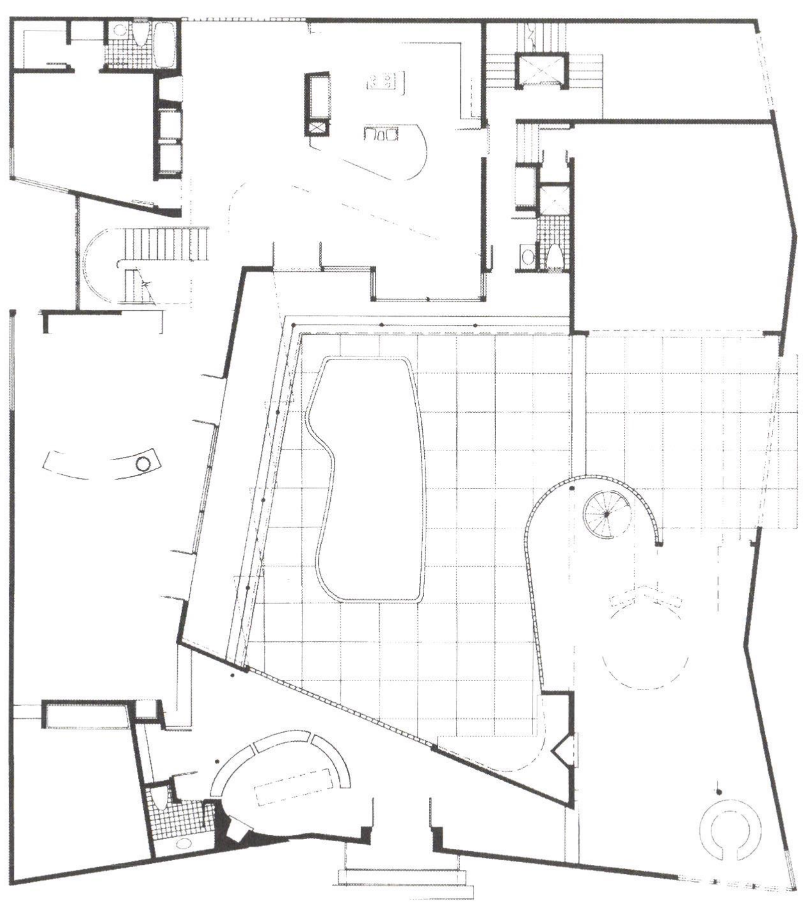


BML Architects, Gary Larson, Designer
Ford Family Foundation, Roseburg, OR

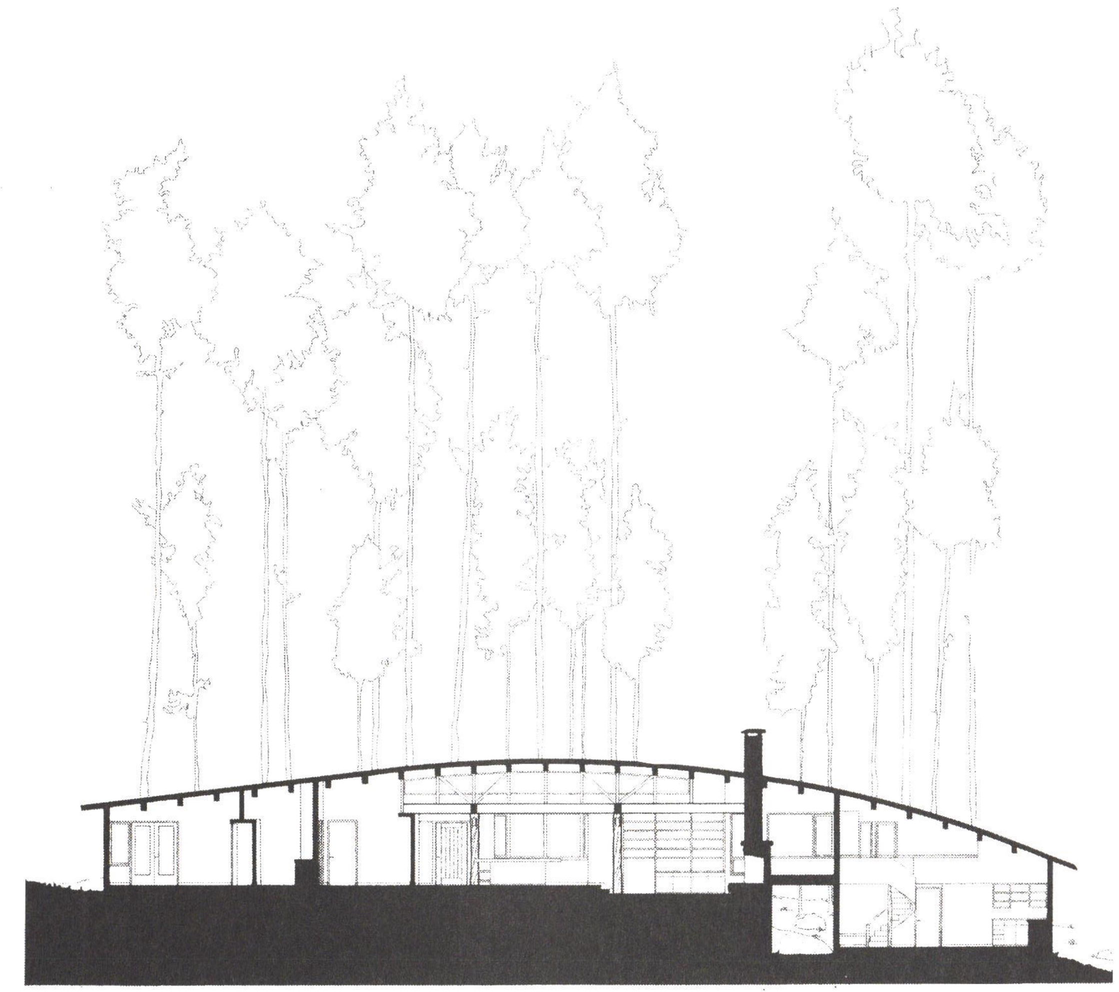


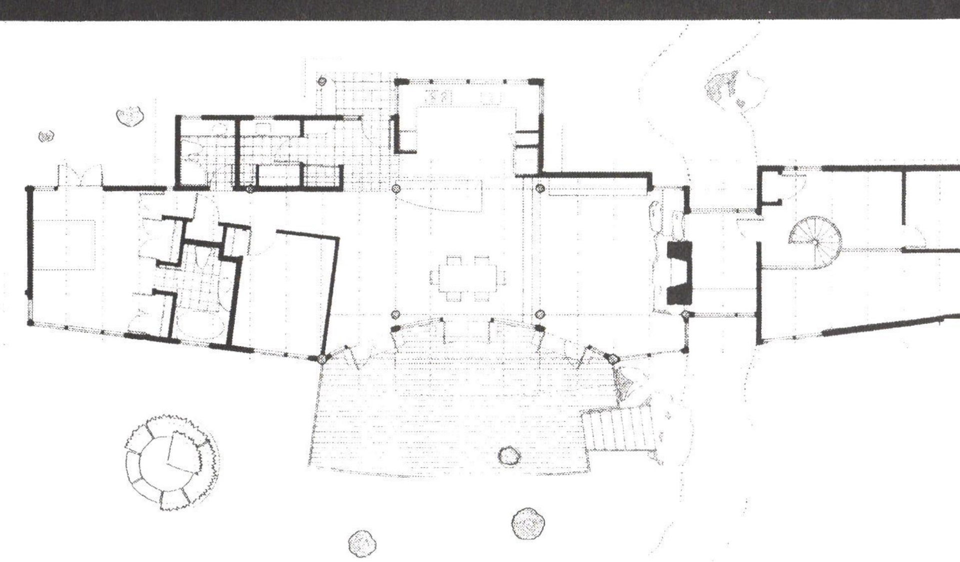
The Miller/Hull Partnership
Point Roberts Border Station, Point Roberts, WA





Anderson Anderson Architecture



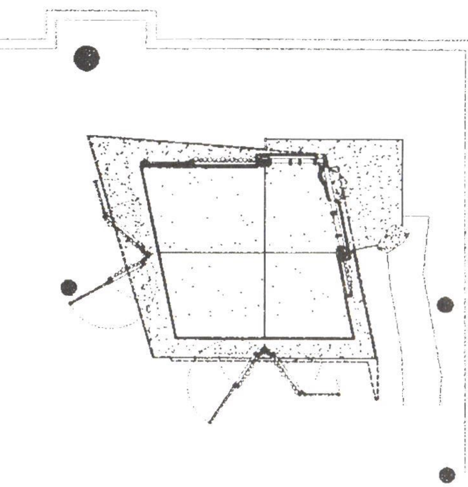


Helliwell & Smith • Blue Sky Architecture

Architects have always struggled against two forces: falling and heavy. (Gravity has become a mystical force of physicists that I can't comprehend.) The struggle with the forces appears over. Roofs float and walls tilt.

Being confronted by the bare bones of each structure — simple lines, black and white, no fancy CAD renderings, no watercolor portraits — forces a viewer to go to the heart of the building. A sense of personalization ran through the residential properties and touched some institutional ones, in the form of adventurous rooflines and occasional wayward wings shooting out from the building's core. Also, it is possible here to see a building in your brain, yet each plan also is a drawing that must stand on its own merit. Architecture as art, but a different kind of art.

Mary Voelz Chandler, Architecture Critic, Denver Rocky Mountain News



RIGGA Architecture
Garden Pavilion, Portland, OR

"an expansive embrace of landscape"

Steven Litt

I love how the house plans oscillate between an expansive embrace of landscape as in works by Suyama, Larson, u.n.d., Blue Sky, and Cava and a conservative compactness and axiality, as in buildings by Weinstein-Copeland, Bosworth, and Miller/Hull.

Roofs are a very big deal, although the curving, vault shape plus overhangs is repeated so much it starts to look like a tic.

Natural light seems to be the big driver of form in the all the sections—how to get it into the recesses of buildings, how to milk it for every ounce of expressive impact. I'd love to see how light penetrates that domed ceiling in the Frye Museum of Art by Olson/Sundberg.

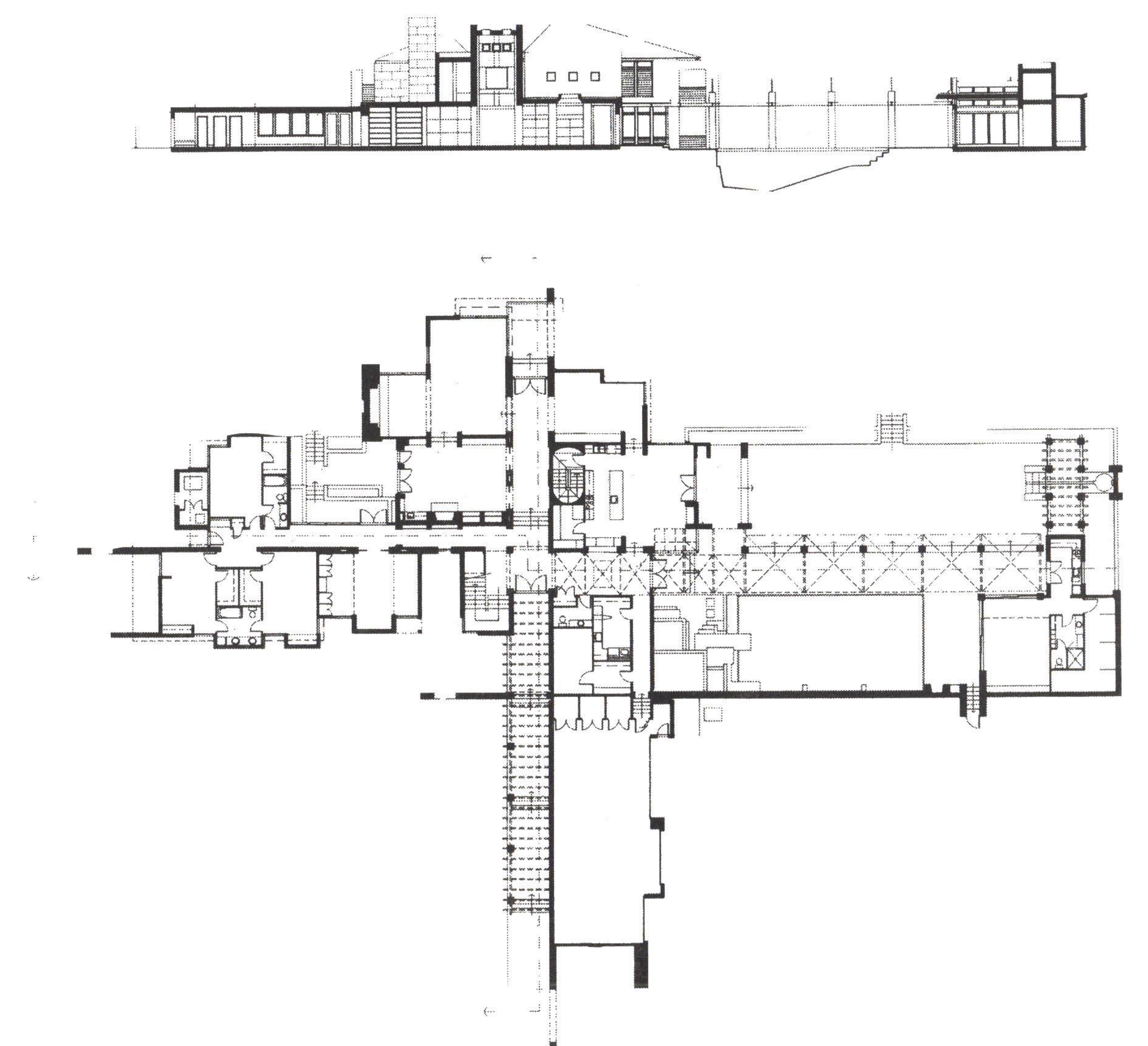
Steven Litt, Architecture Critic, *Cleveland Plain Dealer*

The exuberance of the u.n.d. house in plan and the way it steps down and reaches out in multiple directions to embrace its sloped site (and, presumably, views) made me smile as soon as I saw it. I like this idiosyncratic house because it has dynamic energy all its own, which alternates between formal and informal spaces, and flexible open space and rooms with privacy. It appears to have been choreographed in response to its site and to bring the outdoors in.

The Miller/Hull house is equally appealing, but for reasons that contrast with u.n.d. I like its pleasing efficiency and control of what seems to be a small project. It's not "too" controlled, however. In addition to the house's virtue of building up rather than out, the plan breaks out of the box to create interesting and inspiring spaces for living and working.

Ann Jarmusch, Architecture Critic, *The San Diego Union-Tribune*

A map is never a plan, for a map merely links locations in an infinite landscape with arbitrary edges. Plans stop and turn back upon themselves. We look into them

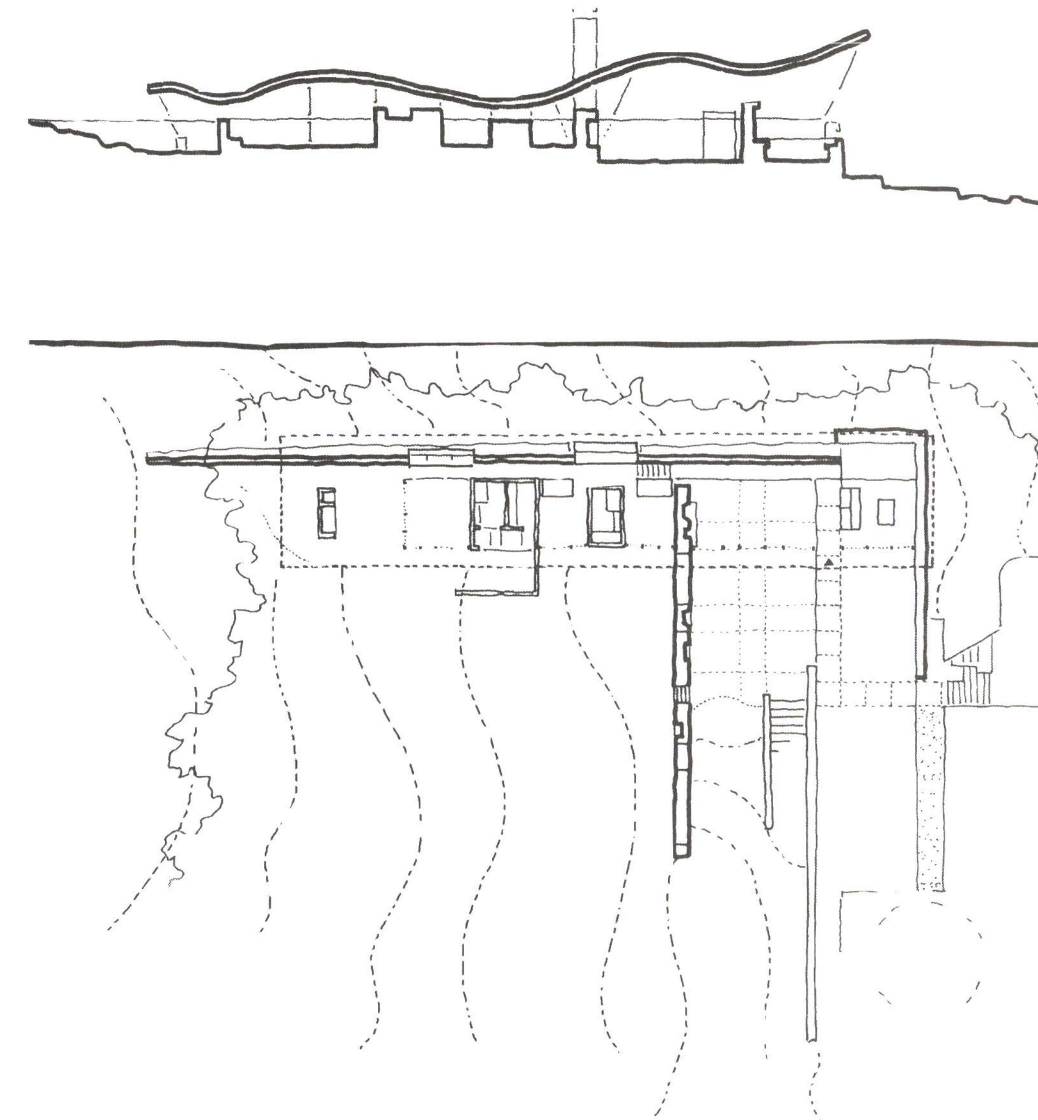


Stuart Silk Architects

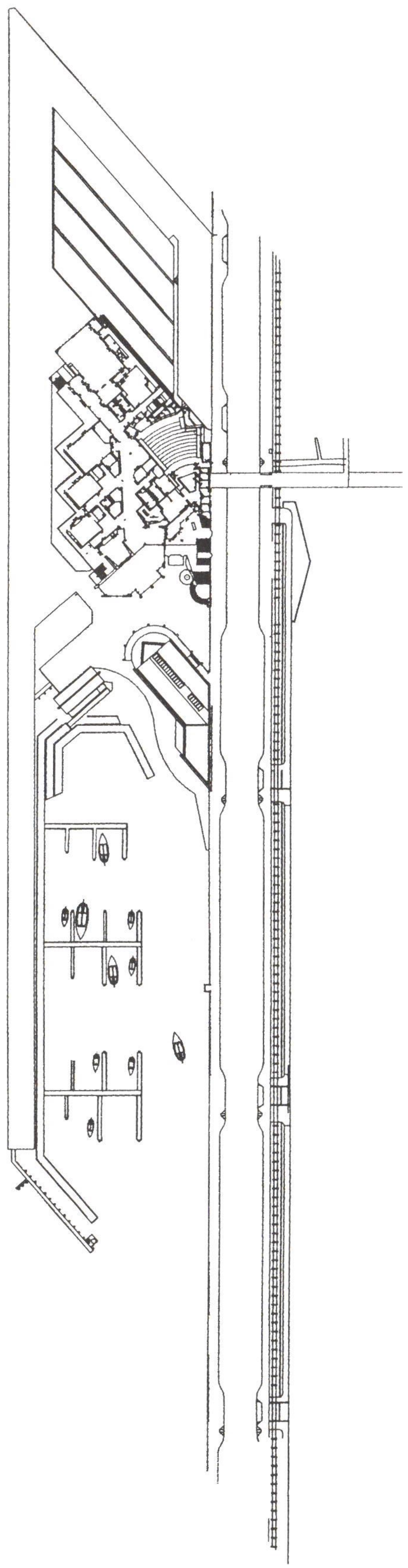
Look Both Ways: An Initial Foray into the Politics of Location
Border Crossing Station by Miller/Hull

The double line of the sidewalk curb sweeps gracefully across the sheet. Ignoring the border checkpoint, it turns the corner of the building, then turns again and stops—a dark line in the white field of the page. This double line, representing a grade change of some six inches, creates a pedestrian boundary. From an early age, one is told to look both ways before stepping off this curb and crossing the street. It is the divide between the known and the unknown, the safe and the forbidden. In this plan it creates a boundary perpendicular to the political border—it separates the world of traffic from the waiting, searching, waiting rooms of the station. The individual checkpoints that march down the sheet form a diagram truer to the real-world business of moving between countries. The functional border is a thick region, diplomatic, yet controlled and guarded—roofed pods that are covered again by a canopy. The flippant gesture of the sidewalk line, the younger sister to the colored borderline of maps, giggles at the drivers who are stopped for contraband produce.

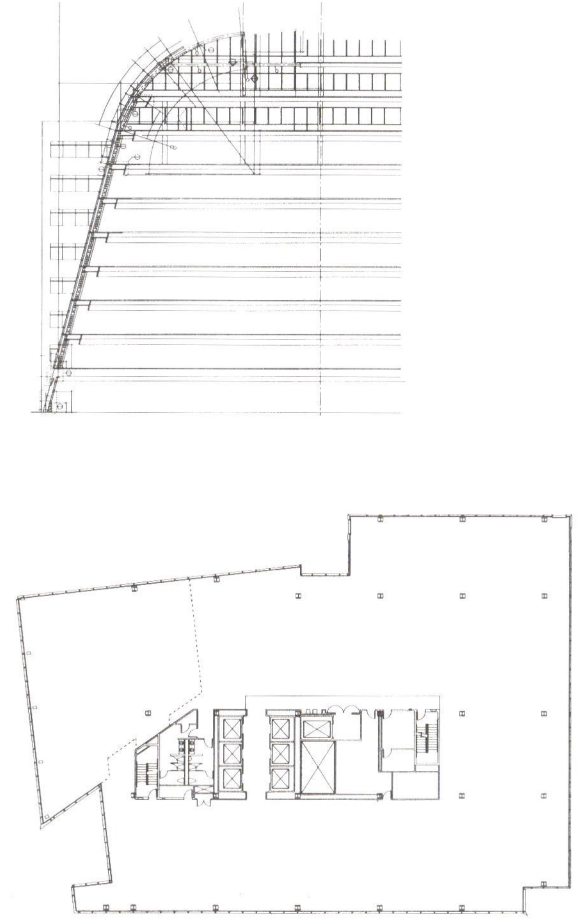
Mimi Zeiger, Editor, *Loud Paper*, San Francisco



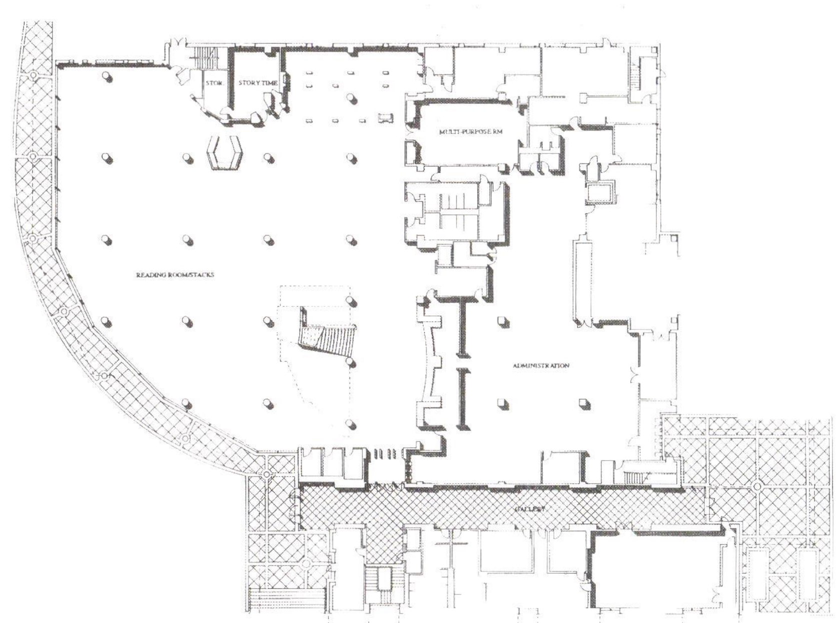
Cava Workshop
House, Portland, OR



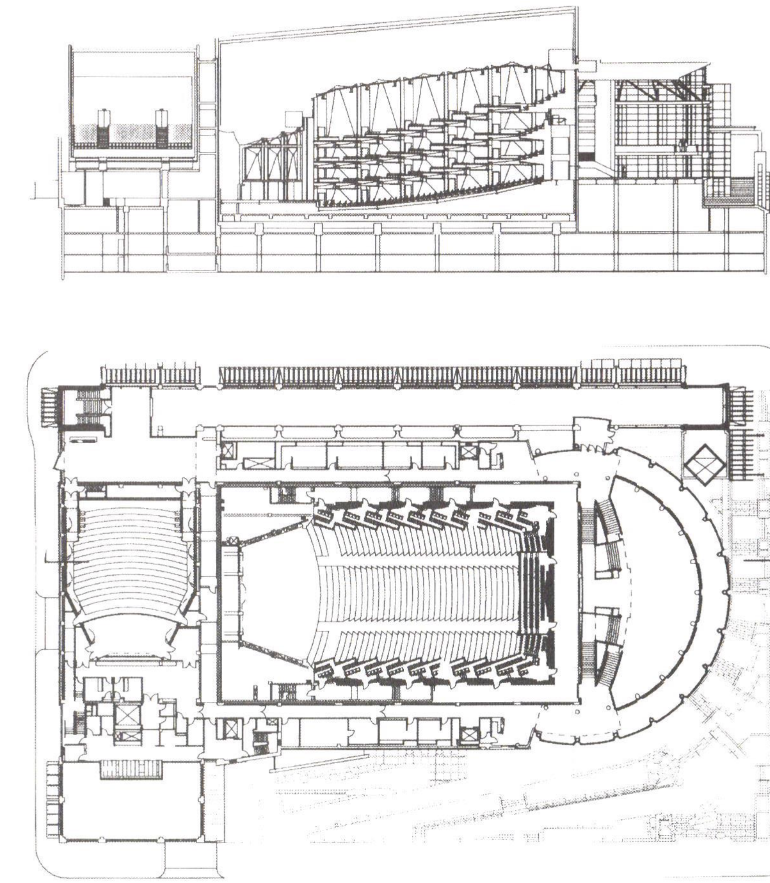
Hewitt Architects



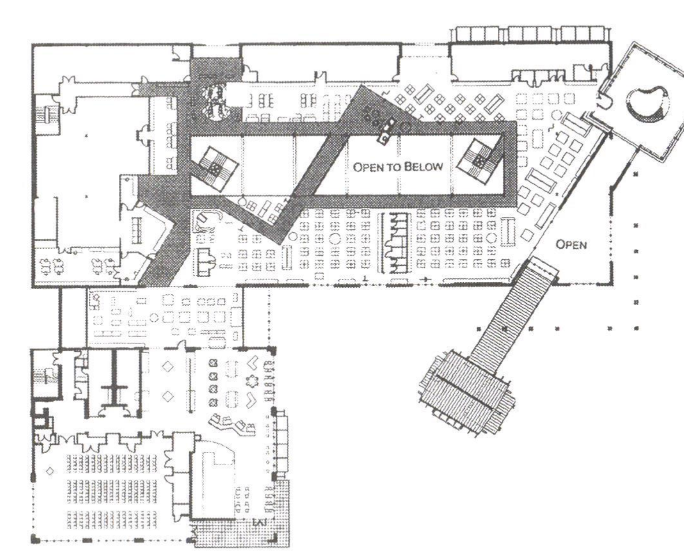
NBBJ
505 Union Station/Vulcan Northwest Headquaters, Seattle, WA (partial section)



ZGF Architects



LMN Architects
Benaroya Hall, Seattle, WA

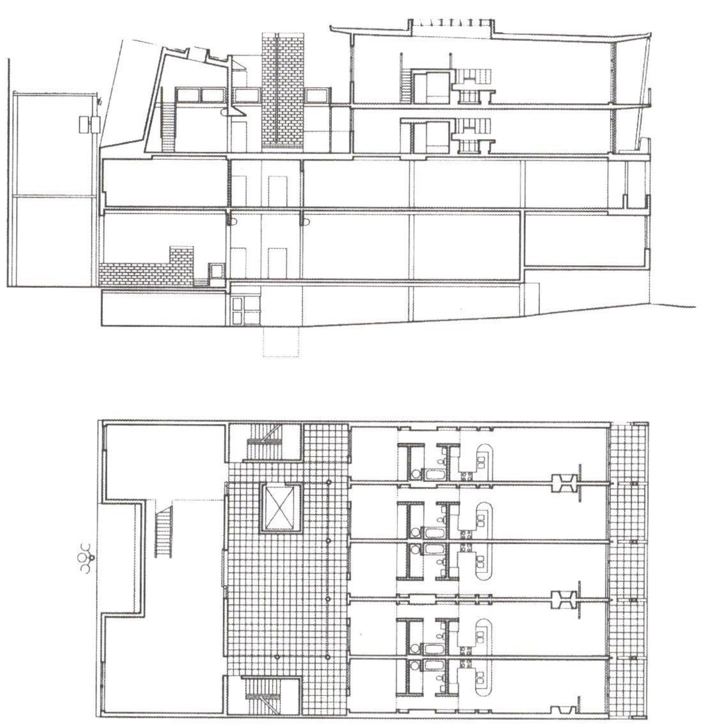


Mithun Partners

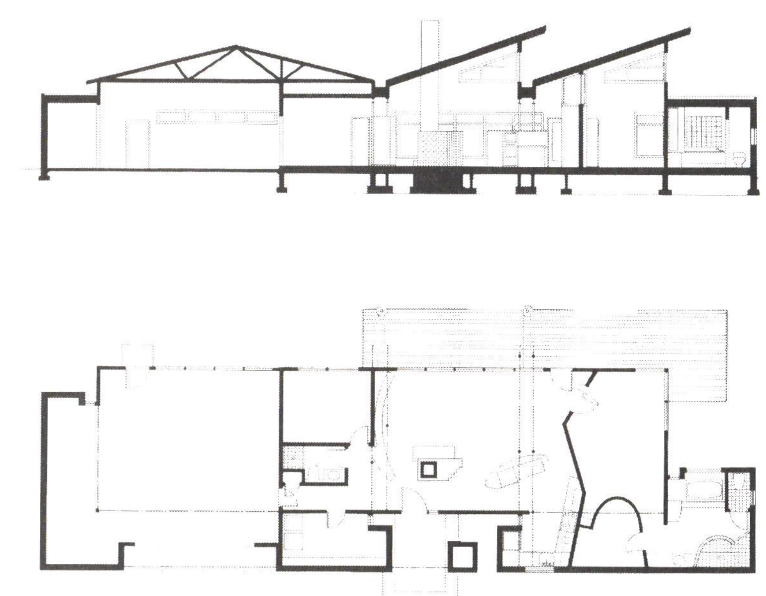
Thousands of hours of watching TV sitcoms diminished my functional (not artistic) need for order in the arrangement of the building or city. Sitcoms have feeder rooms of unknown geometric relationships. Life events in the city repeat in unconnected but specific locations.

"roofs undulate as if Mies discovered mescaline"

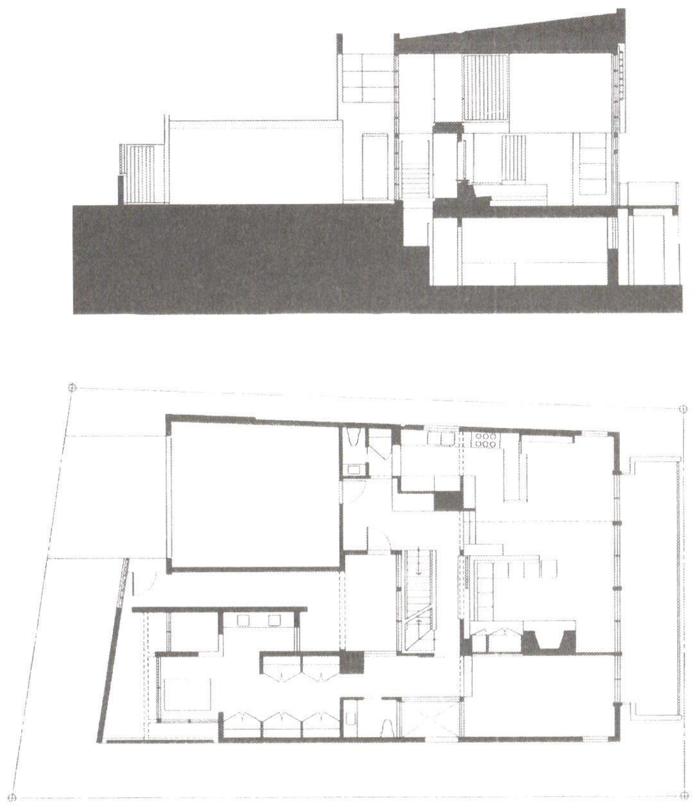
Bruce Rips



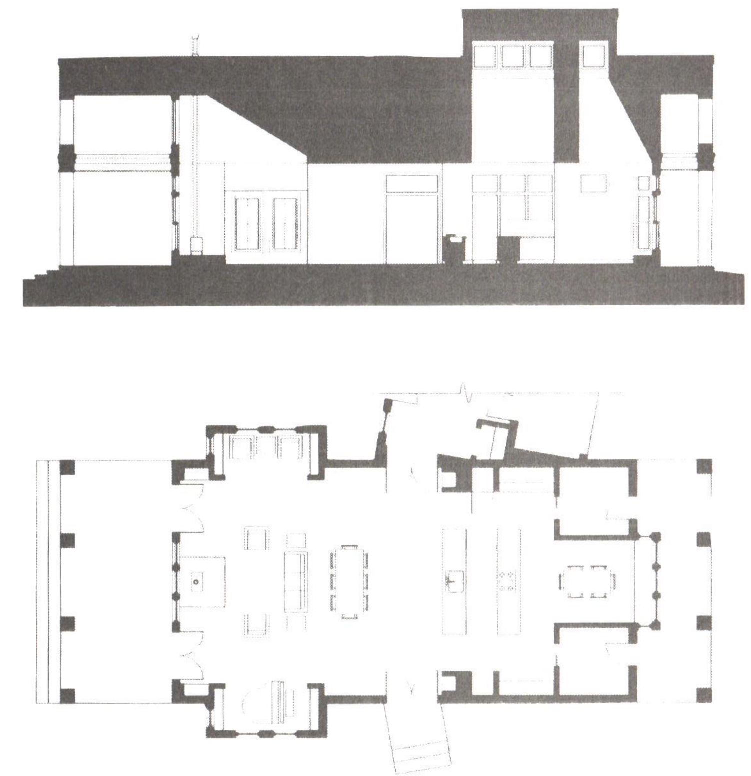
Acton Johnson Ostry Architects



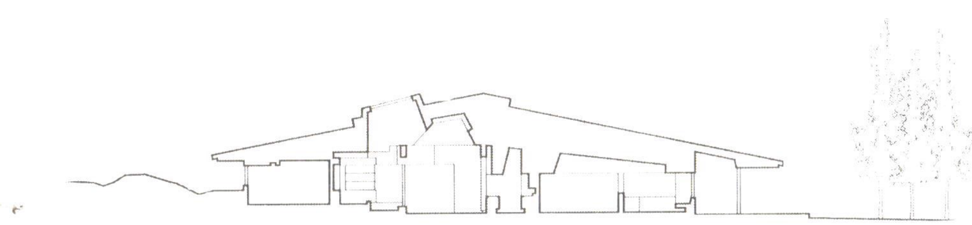
Anderson Anderson Architecture



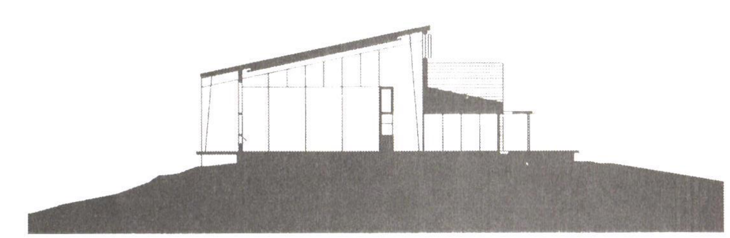
Potestio Architect
Bach Residence, Vancouver, WA



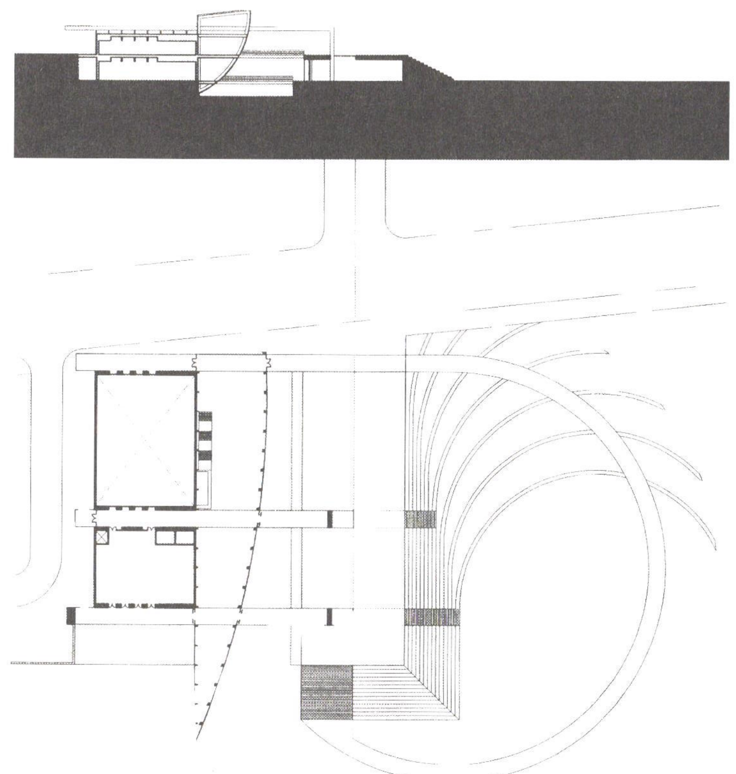
Thomas L. Bosworth, Architect
House, Vashon Island, WA



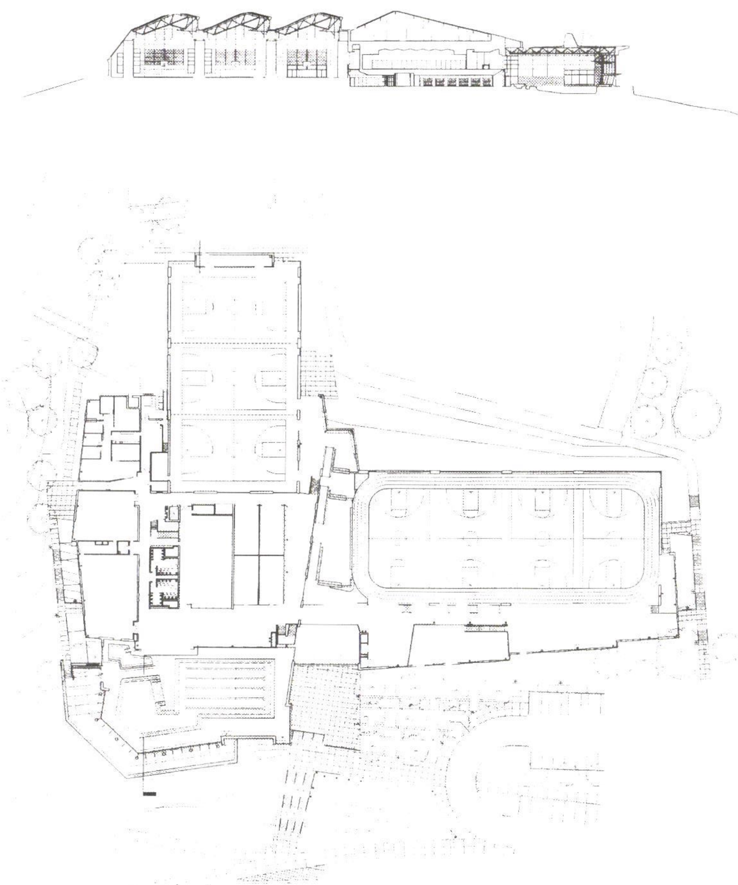
Acton Johnson Ostry Architects
PQUSNAICW Health Centre & Day Care, Mount Currie, B.C.



Potestio Architect
Jackson Bottom Wetlands Center, Hillsboro, OR



Dull Olson Weeks Architect
Gresham Community Center, Gresham, OR



Yost Grube Hall Architecture
WSU Recreation Center, Pullman, WA

The idealization of the proportional systems are remnants of the construction realities of stone and brick.
We are only now learning the mathematics of beauty resulting from the possibilities of composite materials of a Stealth jet.

PLAN SECTION SENTENCE COMPETITION

The competition was open to any architect in the Northwest USA or Western Canada. On one sheet of 8.5 by 10.25 inch paper, each entrant submitted one plan, one section, and one sentence describing one complete, designed, or speculative building. 55 entries arrived on March 2, 2000. On March 8th, the competition was juried by Crystal Coleman of ZGF, Jerry Garcia of u.n.d. and Glenn Weiss of ARCADE. Four winners were selected, plus a special notice of two sections, two plans, and two critiques of the competition. Below is the competition call for work.

Perhaps plans are completely meaningless in the age of elaborate color photography. Any difficulty is resolved by a change of material, lighting, color or all three. Plans have degenerated to pathways stringing spaces or platforms stacked in the box.

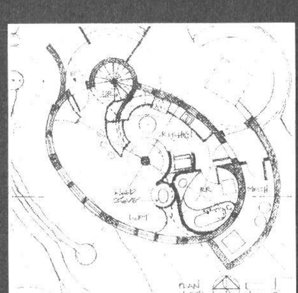
In the Northwest region of North America (NWNA), the architectural community has been challenged by the recent outside influences of Rem Koolhaas and Steven Holl and the internal acts of John and Patricia Patkau. The plan and its partner, the section, have seen some revival of spirit. Recently in Seattle, Koolhaas dissected and rationalized the program of the new public library with a fierce clarity. Holl captured light in the truly reflected ceiling plans of the Seattle University chapel and the future Bellevue Art Museum. Patkau manipulates the NWNA instinct toward intimacy into a sequence of open and closed spaces. These architects remind us that the plan and section are still vital territory even after their exhaustive 20th Century workout.

If NWNA architecture has a curse, it is sincerity. The 20th century abounds in artistic irony and in the stylistically new. In the intellectual circles, sincerity is a sign of the naive. In high fashion, sincerity is just one style—that may be "in" or "out."

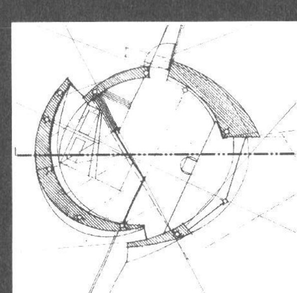
The plan is the real thing that structures the architecture both abstractly and viscerally. The plan layers the spaces in sync with the human uses or anchors it to a particular place. Its creative origins mirror other knowledge of the moment from religion to mathematics to social commentary. It can be symbolic and formal.

This region of the continent generates new knowledge and new technologies and new cultural values in many areas of life and business. These new additions to our cultural attributes might influence our building plans working in collaboration with the section. New poetic forms with a breadth of personal and communal meanings might be rising. Koolhaas has overlaid on our minds his clear programmatic thinking and technical innovation via his books, lectures, and presentations leading to the new library. Take advantage of this moment of liberated visioning and tolerance for the unknown. Send forward some new structures to solidify the attributes of architecture that we can send out into the world.

SPECIAL NOTICE



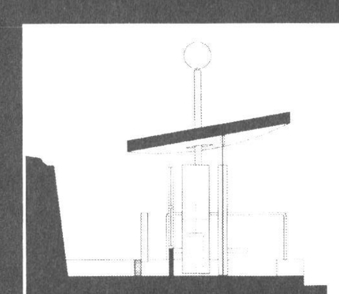
S.A.G.E.
Scott E. Saskill, Designer, Portland, OR
Studio Mobius, South Coast of Oregon



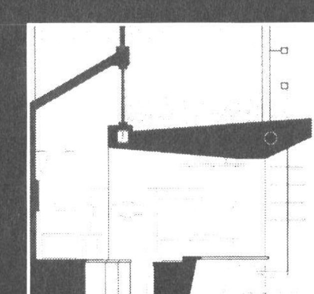
CAST Design/Build
Matt Hutchins, Designer, Seattle, WA
Desert House, Arizona



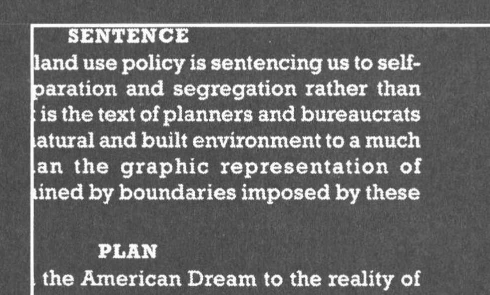
Roger Gula, Seattle, WA
A Graffiti Bridge, Seattle, WA



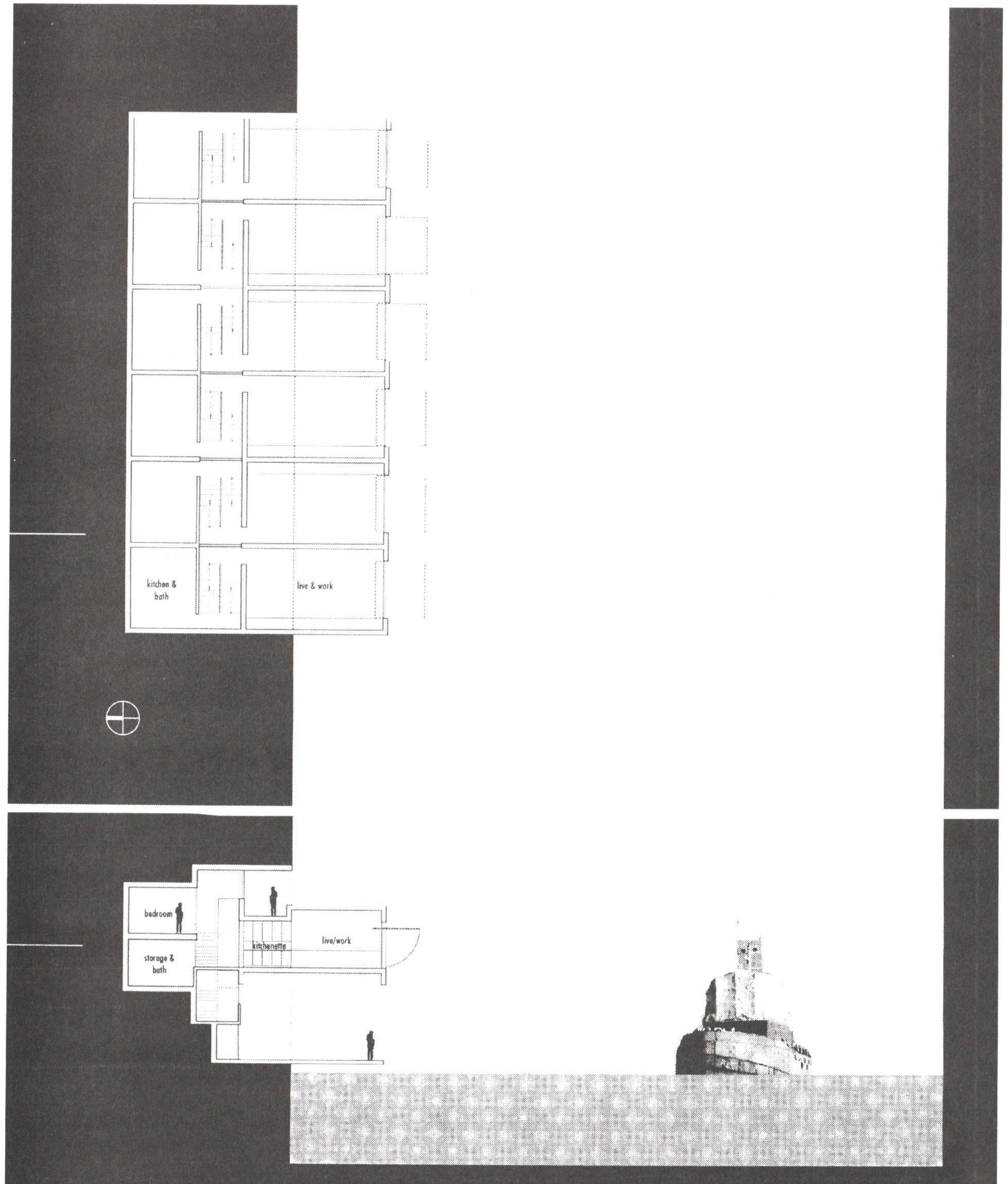
McGranahan Architects
Ko Wibowo, Designer, Tacoma, WA
Conceptual Transit Station



Daniel Mullin, Moscow, ID
Coffee Shop, San Francisco

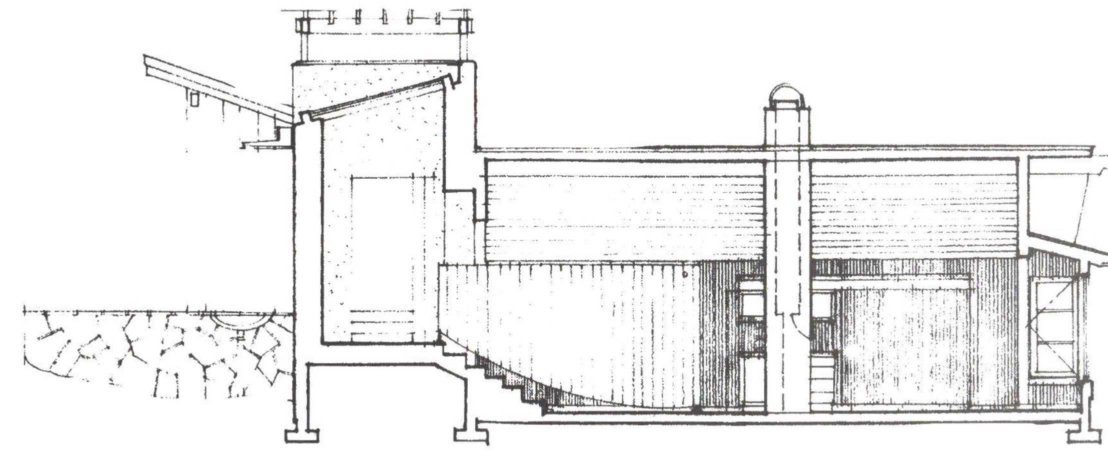


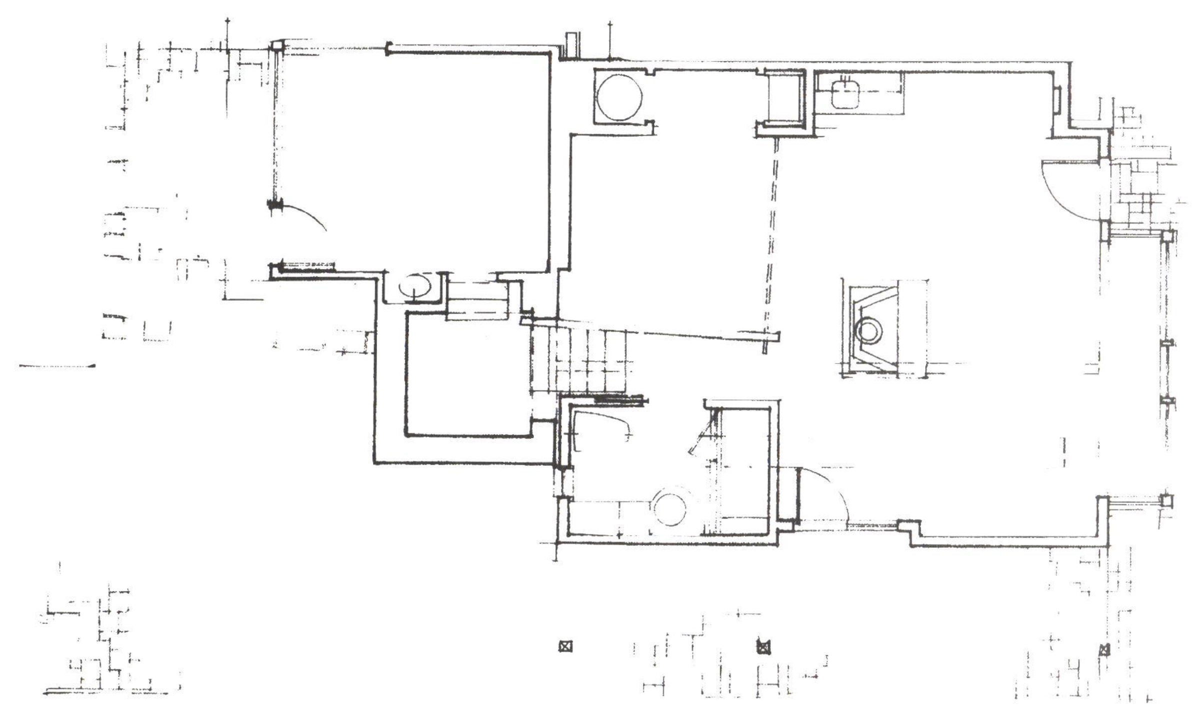
Mike Mariano, Seattle, WA
Sentence, Plan, Section



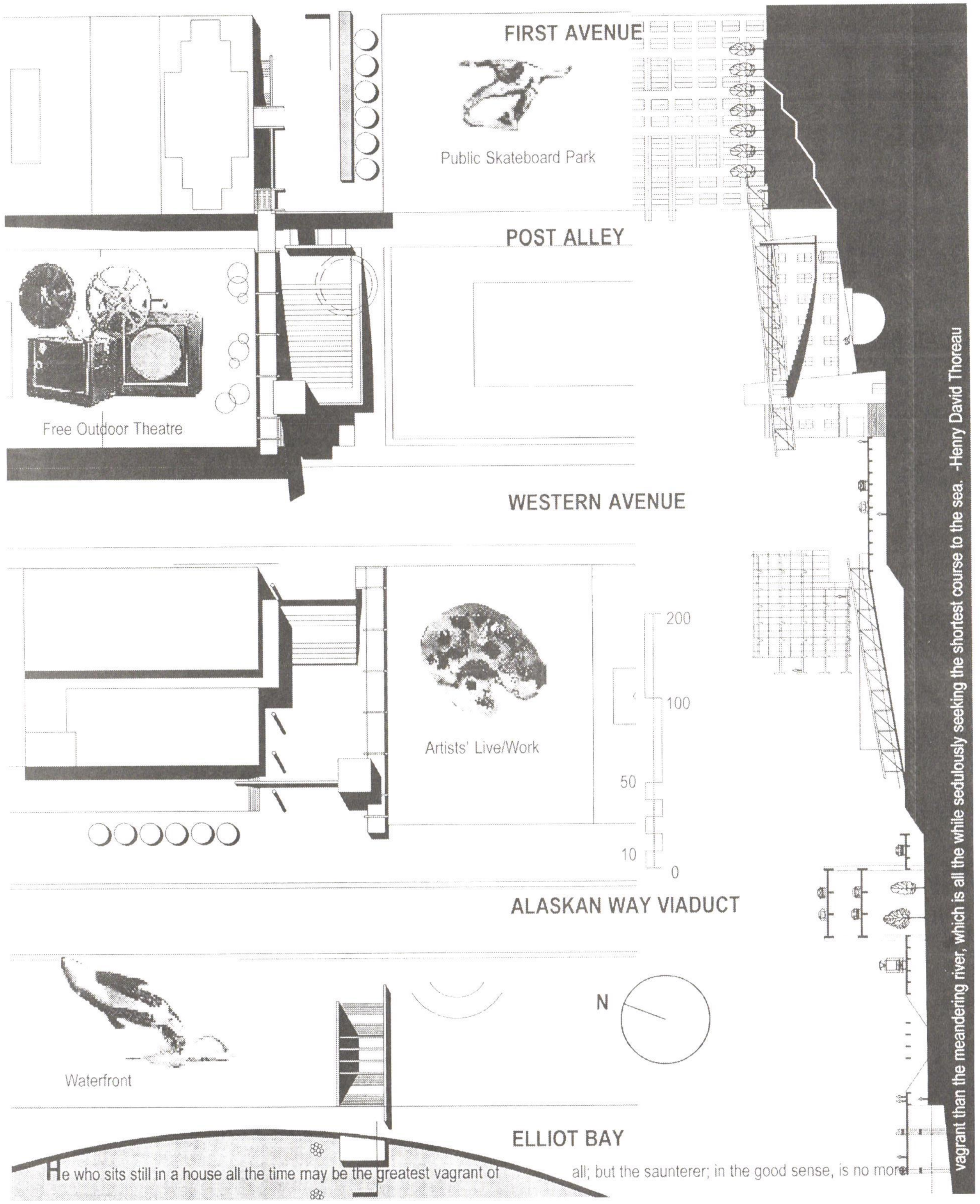
Prototypical Living Units: single-car detached concrete garage module repeated horizontally along the Montlake Cut.

Jeff Woodward & Joel Bakken, Seattle, WA
Prototypical Living Units, Montlake Cut, Seattle, WA

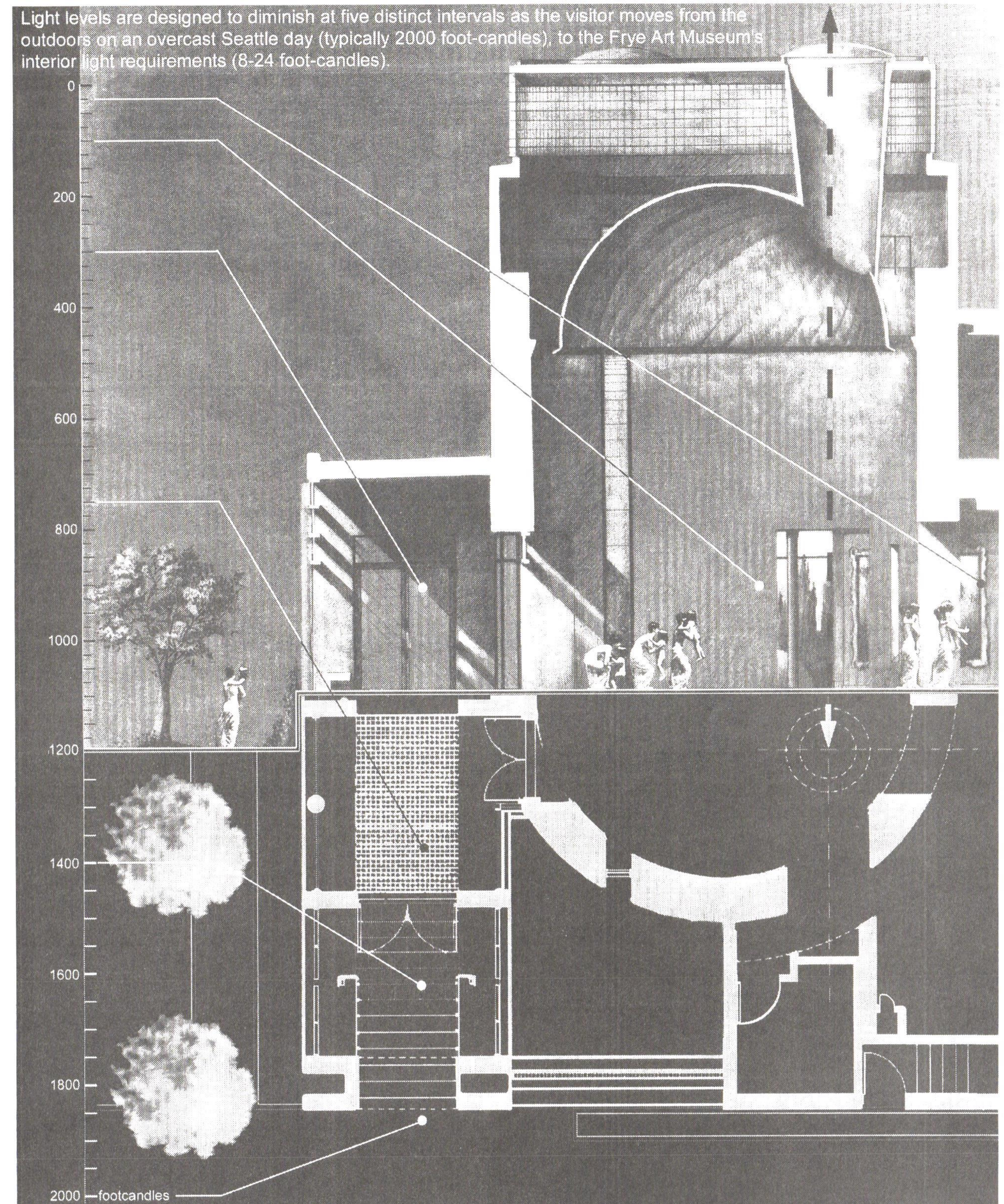




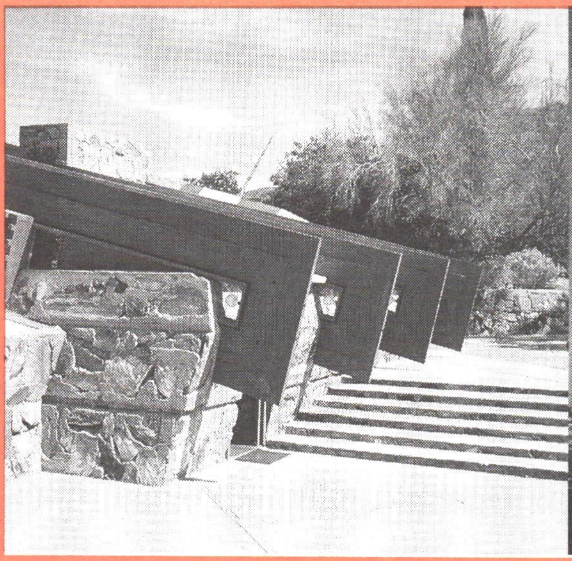
DiMarco Architecture, Seattle, WA
South Guest House, San Juan Islands, WA



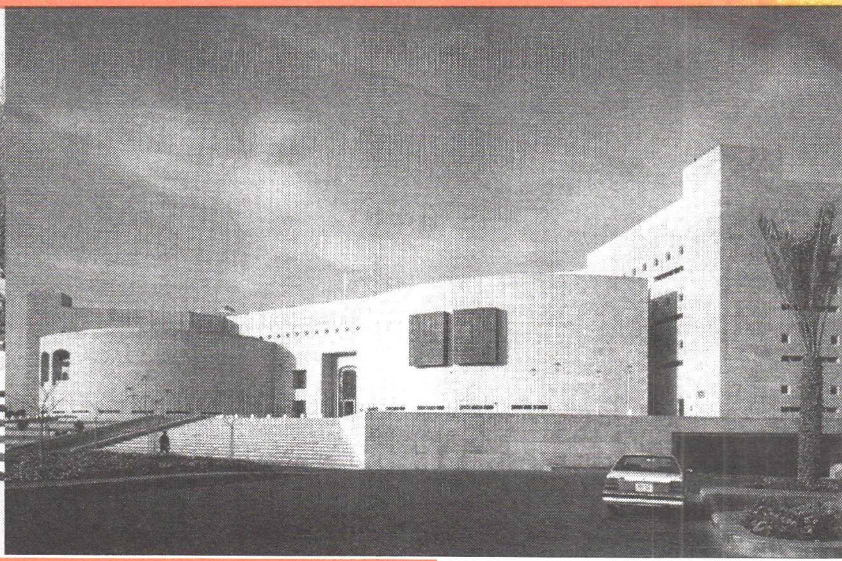
Ted Shelton & Tricia Stuth, Seattle, WA
Sainte Terre, Union Street between First and Elliott Avenue, Seattle, WA



Olson/Sundberg Architects, Seattle, WA
Frye Museum of Art, Seattle, WA



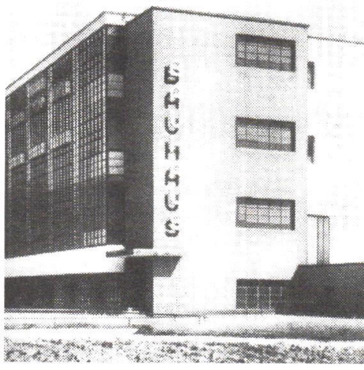
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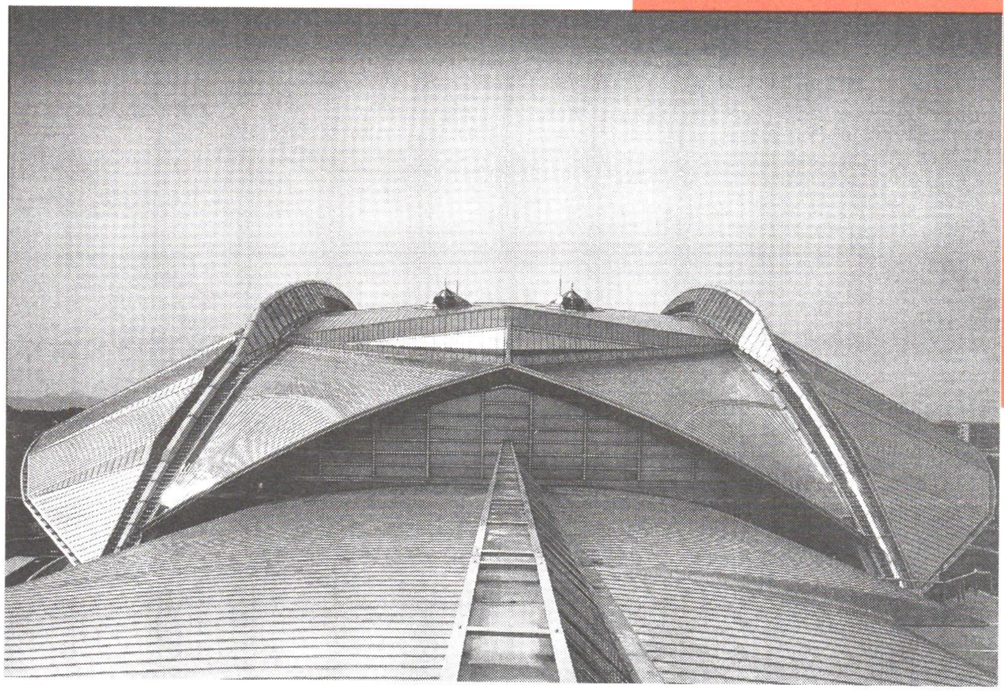
B

/globalize this?

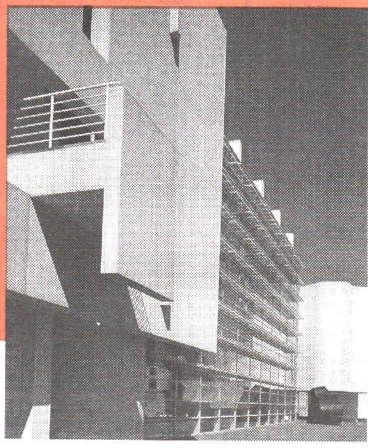
PHIL JACOBSON



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The phenomenon of Globalization and its effect on societies around the world has become increasingly evident and seriously debated, particularly since the World Trade Organization aborted meeting in Seattle last Fall. Regardless of the varying opinions repeatedly expressed, it appears obvious that this movement will have major effect on world cultures in terms of economic, social, and physical impact over time—either beneficial or deleterious depending on one's point of view.

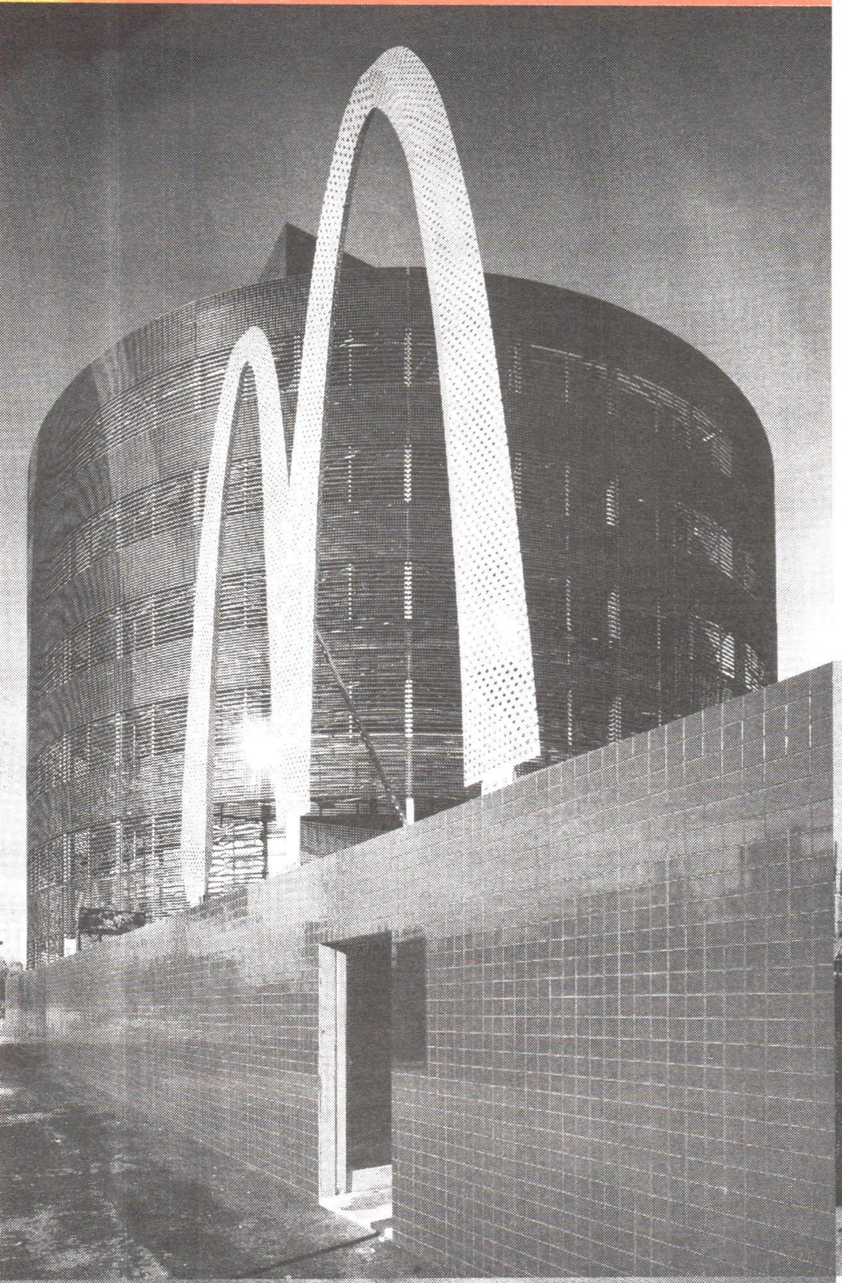
THE PAST

Of course Globalization is really nothing new. What is new is the rate and nature of the changes it is fomenting—ubiquitous, massive, and exponential in its growth. Down through history societies have often extended their influence beyond their initial physical boundaries—the British Empire and its worldwide influence which left, among other things, the legacy of English as the world language; the Dutch extending their mercantile economic influence throughout Europe in the 17th century; the Spanish conquering the New World and imposing their religious dogma on subjugated societies; the Roman Empire and the spreading of its cultural and physical influence throughout the Mediterranean area, Europe, and the British Isles; and many others. Driven by the traditional forces of religion, economic desire, and political power, these movements had tremendous, pervasive, and wrenching effect on the societies they affected. Some have speculated that we are in fact experiencing the second attempt at total globalization, the first having occurred in the mid to late nineteenth century when transportation and communication made widespread international trade and investment possible for the first time—telegraph cables under the Atlantic, tunnels through the Alps, the Panama Canal. However, this effort was a casualty of the First World War and the isolationism prevalent after its end.

Also, each of these events carried with it both positive and negative implications for architecture and design—the worldwide spread of Greco/Roman architectural principles and expression; British colonial architecture imposed on a wide variety of indigenous societies; the Spanish extension of Iberian architectural principles to the New World, and on a more modest scale, the introduction of Northeastern American colonial domestic architecture into the Hawaiian islands, the looting of Egypt represented by obelisks appearing randomly in Europe, and the Elgin marbles' movement to the British Museum. In more recent times, the International Style of the Modern Movement was clearly an early organized effort to create a global architecture.

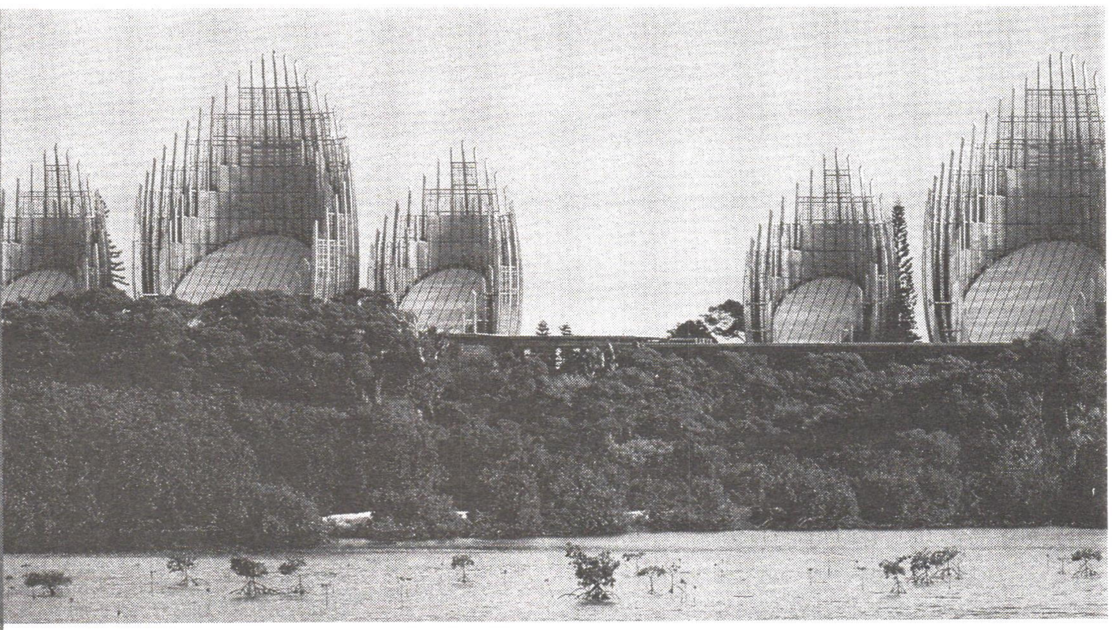
Even as far reaching and profound as these past events were, they are no match for the future effect that current globalization can potentially have on world cultures, physical conditions and, as an important element in this overall movement, the future of architecture. There is a direct and unavoidable relationship between globalization and architecture. Traveling the world, one is struck by the essential richness and variety of the global built environment, the result of the varied and wide-ranging cultural and physical differences which exist and have in the past exerted their influence on design. One is also stunned by the recent intrusions of alien development brought about by the emerging forces of globalization. These positive and negative conditions are made most apparent by the pervasiveness and vividness of the many communication media that currently dominate our existence. Modern communication in its many forms abets globalization but on the other hand is a major aid in allowing us to become more aware of its dangers. This pervasive and incessant communication has deluged the world population in even the most remote areas of the globe. But rather than helping to create a reasonably balanced view of the conduct of life, it has mostly forwarded commercial interests eager to sell products and services on a global basis. This result

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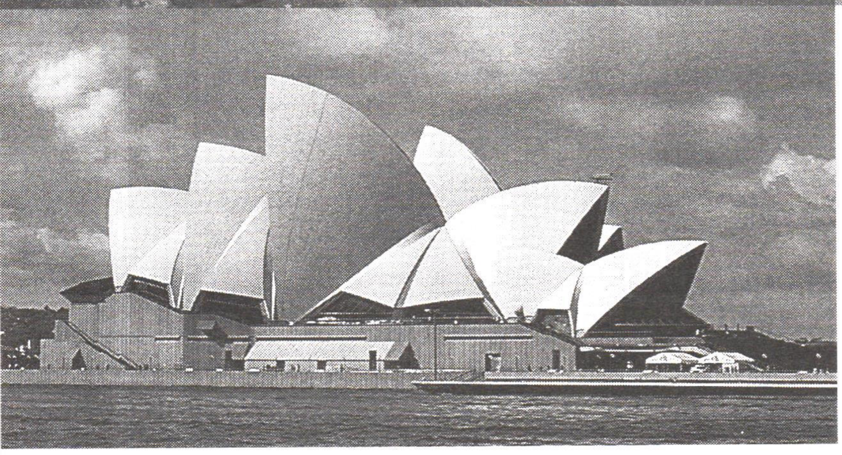




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a dulling effect on individuals and eir recognition of the values intrin- : to their local culture and the icouragement for them to seek hatever the media suggests regard- ss of need or advisability. This in rn has resulted in a very widespread sire for the carte blanche importa- on of foreign designs without the alization that adaptation to local nditions is not only possible but ghly desirable.

ow this architectural global future velops will be the result of the tions of many players involved in a mplex and unpredictable econom- 'social/physical environment. What e can be assured of is that, on the ie hand, this future will involve dis- pting and possibly highly negative fect on architecture or, on the other ınd, may result in an incredibly pos- ve effect on the field.

IE PROVOCATEURS

ost of the driving forces that, in ırt, will determine this future global ıysical environment are fairly obvious, each having its own agenda with the potential to have both positive and negative effects. Each of them, individually or working in concert, has the potential to either promulgate an appropriate, thoughtful, place-related and enduring architecture or to cause the spread of development oblivious to the cultural and physical mandates of its setting. Frankly, if current and recent past trends continue, the outlook for a positive outcome is indeed bleak. Some of the principal actors in this complex and dynamic drama are quite familiar to us and their influence on architecture, mostly negative, is becoming increasingly obvious and ominous.

Multinational corporations and institutions, driven by a mercantile mentality and the irresistible desire to expand and grow market share, invade country after country to establish their physical presence and exhibit their corporate identity.

Political entities eager to gain recognition and extend their political power use architecture as a convenient tool. The leaders of underdeveloped countries frequently reject their rich architectural past in favor of currentness, mimicking more developed societies. Political leaders of developed countries frequently embrace whatever current fashion exists elsewhere in their peer countries as a demonstration that they eschew being insular.

Stellar architects, operating on a international scale, frequently totally disregard local conditions in favor of seizing the opportunity to add yet another project to their style stable—fashion crusaders unwilling or unable to respond to local conditions, more interested in high style neo-internationalism. Unfortunately misdirected "Starchitecture."

International speculative developers, driven primarily by economic goals and utilizing compromised designers, cause the creation of endless retail developments, office complexes, commercial hotels, etc., bland beyond belief, supremely forgettable and

PHOTO CAPTIONS

A. Taliesen West
Frank Lloyd Wright
A profound response to the nature of the site.

B. The Ministry of Foreign Affairs–Riyadh, Saudi Arabia
Henning Larsen
An expression of the future aspirations of a rapidly modernizingly country.

C. The Bauhaus–Dessau
Walter Gropius, et al
An early effort to create a global architecture.

D. Fujisawa Municipal Gymnasium
Fumihiko Maki
A spirit undeniably Japanese, avoiding formal clichés.

E. Barcelona Museum of Modern Art
Richard Meier in Barcelona—or Los Angeles or Frankfurt?

F. Sydney Opera House
Jorn Utzon
The icon of the city—unique and unreplicatable.

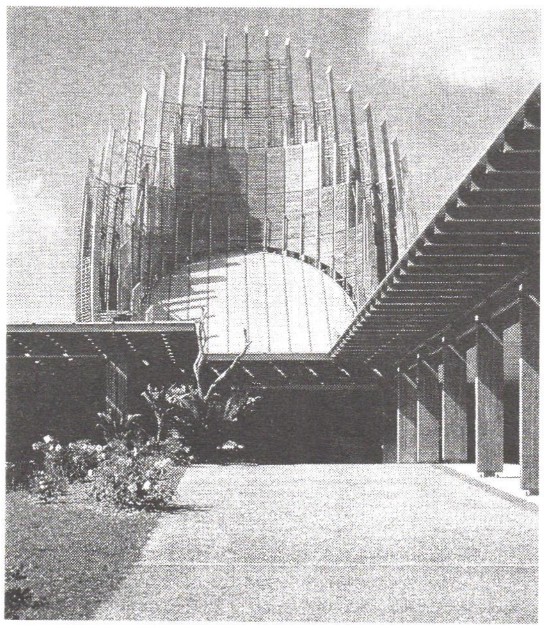
G. Jean Marie Tjibaou Cultural Center–New Caledonia
Renzo Piano
Stunning example of cultural reflection.

H. Blue Mountain Villa–Australia
Glenn Murcutt
Relates in a magical way to a unique landscape.

I. MacDonald's Corporate Headquarters–Helsinki, Heikkinen and Komonen
Refreshingly innovative and clearly Finnish in expression.

remarkably defiant of the physical and cultural realities of their location. Architecture as a commodity, rejoicing in placelessness and devoid of even the rudiments of art.

If the above forces and the resulting current trends continue unabated, we surely will witness the development of a monoculture architecture, one with a disdain for its context as a basis for design— a new international homogenous style, a combination of blandness, caricature, and irrelevant *tour de force* efforts all stirred up in the matrix of our world's environment. As Robert Campbell has noted, "Surely a homogenous built world is the ultimate horror."[2] Let's hope we don't reach the point where we can't determine if it's Tuesday because Belgium looks like everywhere else.



THE HOPEFUL FUTURE

With the rather gloomy foregoing assessment, some would say the above trend is inevitable given the magnitude, values, and aggressiveness of the forces at play. But this apparent inevitability is neither desirable or righteous and is susceptible to corrective action. As the intention of globalization and its manifold effects on architecture and the built environment become more widely recognized, questioning and reaction are surely to occur. Already individuals and groups as diverse as Michael Moore (*"Downsize This"* author and social/economic observer), The Turning Point Project, Voices of the Environment, and others whose primary concerns with globalization are environmental, social, and economic degradation, have specifically identified architecture and the built environment as things endangered by this phenomenon. It is not a hopelessly optimistic and unduly romantic idea that we can avoid complete homogenization.

If we look to the past for earlier examples of how client and architect can team to create appropriate architectural responses to varied cultural and physical settings, we are again struck by the genius and creative perception and sensitivity of Frank Lloyd Wright. Although not the only example, he is arguably the best. Whether it be Taliesin East or West, The Imperial Hotel, The Guggenheim, Fallingwater, or numerous others of his works, the form, organization, spirit, and visual expression all evidence a profound understanding of the nature of the varied settings within which he worked and a remarkable ability to capture the essence of the problem and to create a unique and lasting result.

Currently, we search with some difficulty for convincing contemporary examples. However, some do exist and provide assurance that the task, while difficult, is not completely impossible. Some designers practicing either within their own self-determined local areas or on an international basis seem dedicated to the proposition that there is value in making a design response to specific local/regional conditions while at the same time not denying that the design world is one of change and progression—they possess both a yearning and the ability to express architecture in terms of its time and its place.

The work of Fumihiko Maki in Japan pursues the potential of sophisticated tectonics and yet still displays a spirit undeniably Japanese, avoiding formal cliches in favor of more lasting expressions.

Jørn Utzon's Sydney Opera House relates brilliantly to its physical setting and has become the icon of the city—unique and unreplicatable. Working in an entirely different venue he also created a masterpiece in the Kuwait National Assembly Complex, carefully attuned to the culture of this Middle Eastern Kingdom.

Hassan Fahti's works are recognized by the ingenious use of indigenous material and construction practices combined with the careful and sensitive solution of the functional requirements at hand.

Balkrishna Doshi, while clearly embracing modern architectural principles, skillfully and sensitively applies them to the particular conditions of his native India, creating an architecture in harmony with climate and tradition.

Henning Larsen's Foreign Ministry Building in Riyadh, Saudi Arabia, while the product of a very Danish Dane, captures the tone and essence of indigenous Saudi architecture while at the same time expressing the future aspirations of a rapidly modernizing country.

The Finnish architects Heikkinen and Komonen have created a headquarters complex for MacDonald's in Helsinki, which, while not denying its corporate roots, is refreshingly innovative and clearly Finnish in its overall expression. On a more modest scale, Claesson Koivisto Rune's retail outlet in Stockholm for the same fast food chain is a splendid example of Scandinavian restraint and sensitivity applied to the needs of a ubiquitous client (Colonel Sanders—why not give it a try?).

Renzo Plano's extensive and lengthy career has produced a body of work noted for its merging of tectonics and craft. But unlike many others who push the limits of technology, many of his designs have either a subtle or overt relationship to their physical and cultural context. His new cultural center in New Caledonia represents a stunning example.

Glenn Murcutt's architecture, which at first blush seems clearly tectonic and somewhat industrial in spirit, in fact subtly captures the essence of the Australian experience and relates in a magical manner to this unique landscape. Whether for a client descendant of the "First Fleet" or for native aboriginals, his work is carefully attuned to diverse needs and comfortable in its cultural setting.

And on an institutional level, the Ag Khan Architecture Awards Program refreshing in its avowed objective to seek out and recognize examples of architecture that celebrate in the uniqueness of their design the cultu and physical foundations upon whic they are based.

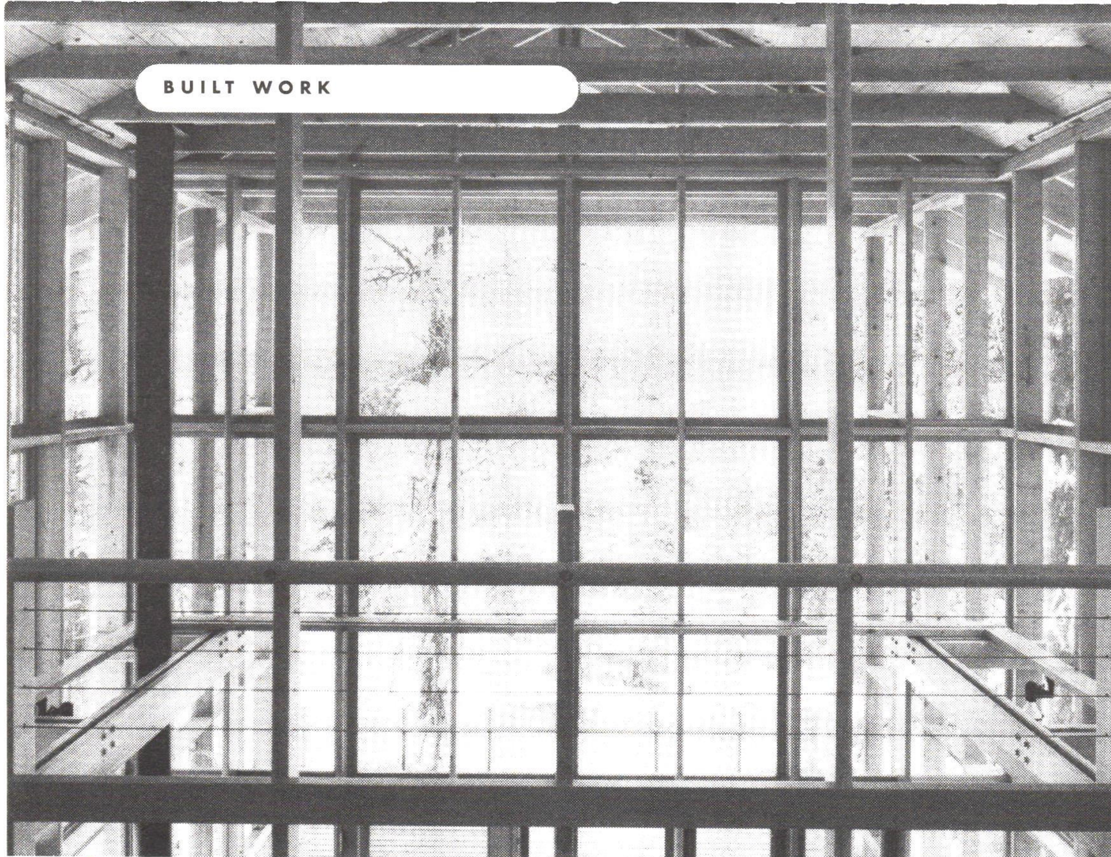
Admittedly by the examples above a infrequent, positive events occurrin in a vast matrix characterized by mediocrity and indifference. Efforts to redirect physical development in more place- and time-related direction will require manifold initiatives by the many participants in this cor plex process. First and above all would be the creation of widespread public awareness of the deficiencies of the current efforts of globalization and the benefits to be derived from architecture attuned to place and time. A more demanding and enviro mentally sophisticated consuming public could exert the kind of qualit tive demands that corporations, inst tutions, government developers, and architects could recognize and to which they could hopefully respond

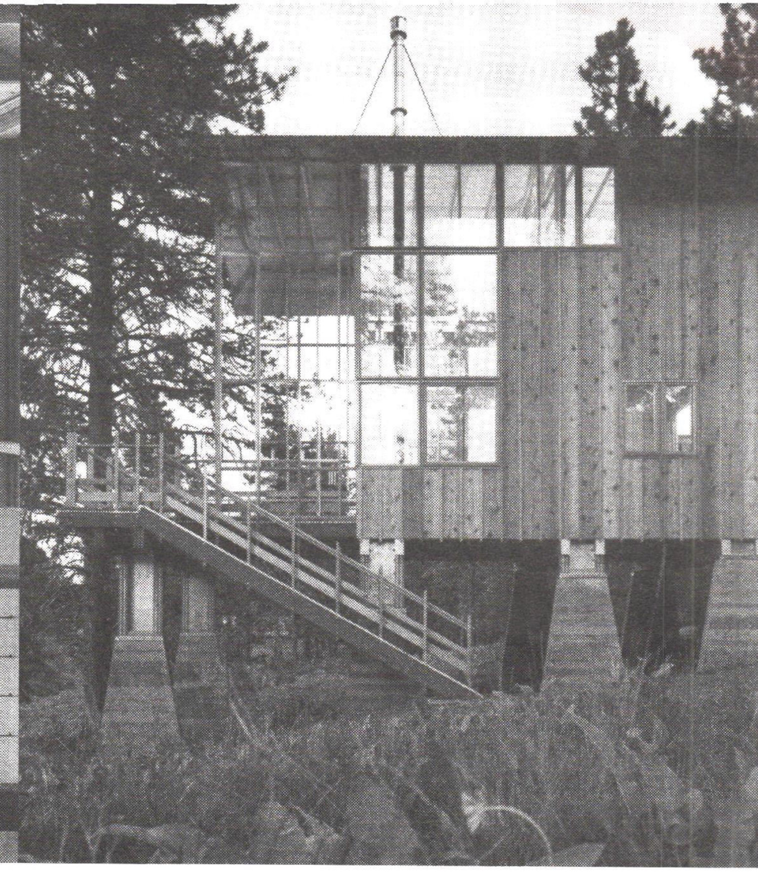
Ideally the provocateurs could all reassess their positions and redirect their efforts in more fruitful directions. Multinational corporations and institutions could recognize the advantages that could accrue to ther by not just establishing their physica corporate presence but by adapting their efforts to the locale and demon strating to their local audience a cor porate concern for and sensitivity to their culture. Political entities could recapture the lost vitality and relevance of a public architecture relate to their constituents that in the past has frequently bound the electorate the elected. Architects working both locally and on the international scen could experience the creative joy an profound satisfaction experienced when a designer designs for place an time rather than endlessly promulga ing a particular stylistic dogma. The speculative developers could enhanc their economic position by not only dealing with the realities and potent latent in the local scene, but by also producing more lasting environment in terms of both artistic and physica conditions.

Yes, a daunting task but clearly wort the effort. To not attempt and hopefully prevail in such an effort will surely hasten Robert Campbell's pre diction of "the ultimate horror."

Phil Jacobson, FAIA, AICP, is Professor Emeritus of Architecture/Urban Design and Planning University of Washington. Former partner TRA Architecture, Engineering, Planning, Interiors.

[1] Paul Krugman - *New York Times* Opinion editorial
[2] *Architectural Record* 41-99





Photographs by Art Grice

PINE FOREST CABIN

James Cutler Architects

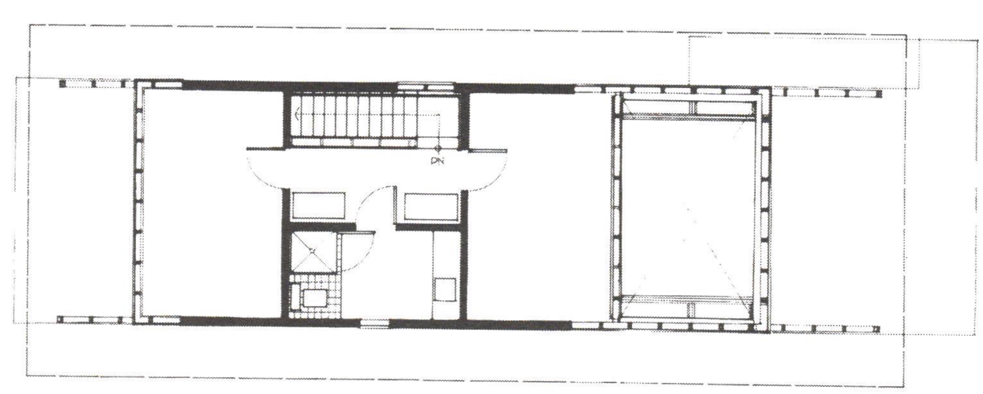
Situated in the Methow Valley in North Central Washington State, this year-round cabin is designed to respond to the owners' needs for a small two-bedroom retreat that captures the views while offering substantial outdoor covered areas which provide sun and snow shelter.

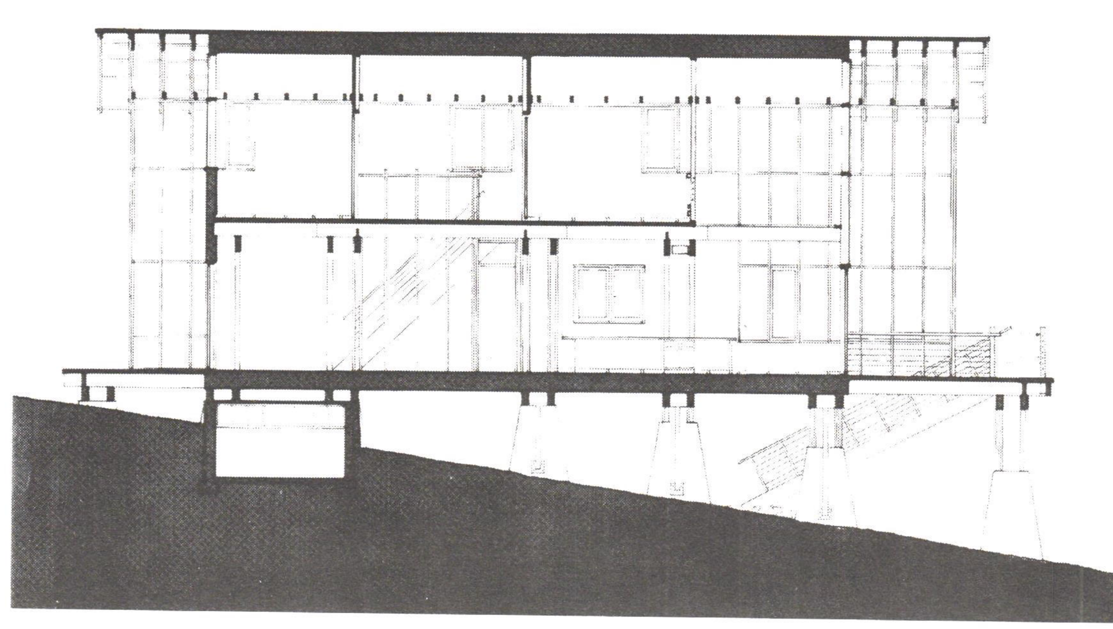
The concrete piers that carry the "framed box" of the residence allow the building to hover over this north-facing slope with minimal impact.

The residence itself encloses a simple entry/living/dining/kitchen on the first floor (with a small powder room under the stairs), and one lofted and one enclosed bedroom and a bath on the second. In an effort to reveal the nature of the building's construction materials, the details were designed to expose as much of every framing member as possible. In so doing, even the wallboard reveals its true panel-like nature. It was the architects' intent to honor each material, including the flashings, so they could tell their story and add a richness of comprehensible detail to the owners' experience.

This Project was given a National Honor Award by the American Institute of Architecture.

Design Team: James Cutler, FAIA; Bruce Anderson, AIA; David Cinamon, AIA; and Russell Hamlet







In April Mithun Partners moved it's offices to their new location at Pier 56. A passive cooling system takes advantage of operable windows for natural ventilation, eliminating the need for air conditioning. Mithun has generously offered ARCADE office space.

ENDAR

IE 1-3 Connections and Places Center City Urban Design and Implementation Workshop
e 1 Presentation of ideas, June 2 Team charrettes, June 3 Presentation of findings, All welcome.
) am – 6:00 pm US Naval Reserve Station 860 Terry (on South Lake Union). For more information
tact Denni Shefrin, Forum Coordinator, at 233-7223.

IE 1-JULY 1 John Stamets: Museums as Built. An exhibit of John Stamets' photographs of
ous Museums construction including EMP, the Henry Gallery and SAM.
ner Claypool Gallery, 617 Western Avenue. www.estherclaypool.com

IE 3-JULY 1 The Whole World is Watching: Art, Images & Literature from the WTO Protests
ter For Contemporary Art, 65 Cedar Street. www.coca@medio.net

ROUGH JUNE 18 Fast Forward: The Shape of Northwest Design. A first of its kind exhibit of world
owned industrial product design which has emanated from our region.
oma Art Museum. www.tacomaartmuseum.org

IE 23, 24 AND 25 Opening Experience Music Project
e 23 Ticketed Shows: 6:00 pm Memorial Stadium, 8:00 pm Bagley Wright Theatre
e 23 Free Shows: 4:00 pm Mural Amphitheatre 3:00 pm Flag Plaza
e 24 Ticketed Shows: 6:00 pm Memorial Stadium 9:00 pm Flag Pavilion
e 24 Free Shows: 1:00 pm Mural Amphitheatre 1:00 pm Flag Plaza
e 25 Ticketed Shows: 2:00 pm Memorial Stadium 7:00 pm Key Arena 8:00 pm Bagley Wright Theatre
e 25 Free Shows: 1:00 pm Mural Amphitheatre 3:30 pm Flag Plaza
erience Music Project. www.emplive.com

TTLE ARCHITECTURAL FOUNDATION Viewpoints Architectural Tours
e 3 Central Waterfront
e 17 Queen Anne Hill
8 Art Deco Seattle
22 Columbia city
ust 5 Revenna Bungalows
ust 19 Pike/Pine
information call 206-667-9186, www.seattlearchitectural.org

IPETITIONS

nbranes for Public Urban Spaces Registration Deadline: July 17. Open to all architects. Invites ideas that
ctively utilize membrane characteristics to create attractive public spaces which also serve useful functions
ity environments. Membrane@mb.taiyokogyo.co.jp

tral Glass International Architecture Design Competition Registration Deadline: July 21. Open to all archi-
s. Theme: Small Public Spaces with Glass. www.deathbyarch.com/html/central_glass_international_ar.html

ure Vision Housing Registration Deadline: July 31. Open to all artists and architects under 35 years of age
; competition seeks visionary ideas for future housing. No restrictions on the type, extent or format of the
nitted works. aaf.ooe@net4you.co.at

The following are websites ARCADE has found of interest. If you have others which are favorites, send them to arcade00@msn.com.

OF ARCHITECTURAL INTEREST

architecture.about.com/arts/architecture/
Internet guide to architecture

www.ci.seattle.wa.us/civic/
Seattle Civic Center Master Plan

www.spl.org/lfa/central/oma/OMAbook1299/page2.htm
Seattle Public Library OMA/LMN concept book

EXHIBITIONS AND EVENTS

www.bellevueart.org

www.coca@medio.net
Center on Contemporary Art

www.conworks.org

www.henryart.org

www.seattlearchitectural.org

www.seattleartmuseum.org

www.tacomaartmuseum.org

EXHIBITIONS ELSEWHERE

cca.qc.ca
Canadian Centre on Architecture

www.si.edu/ndm

www.moma.org

www.nbm.org

www.sfmoma.org

LECTURES

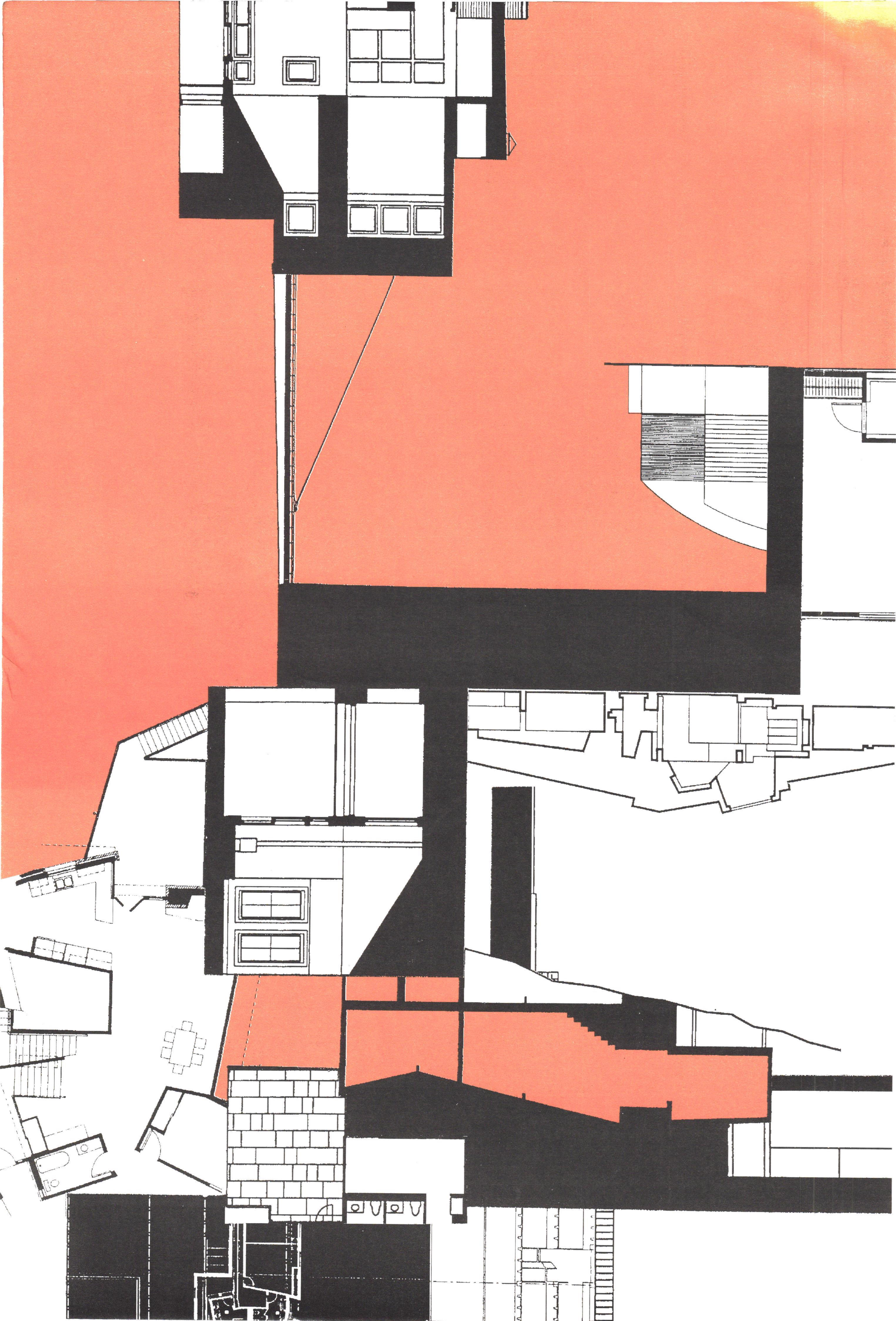
www.acumen-publications.org

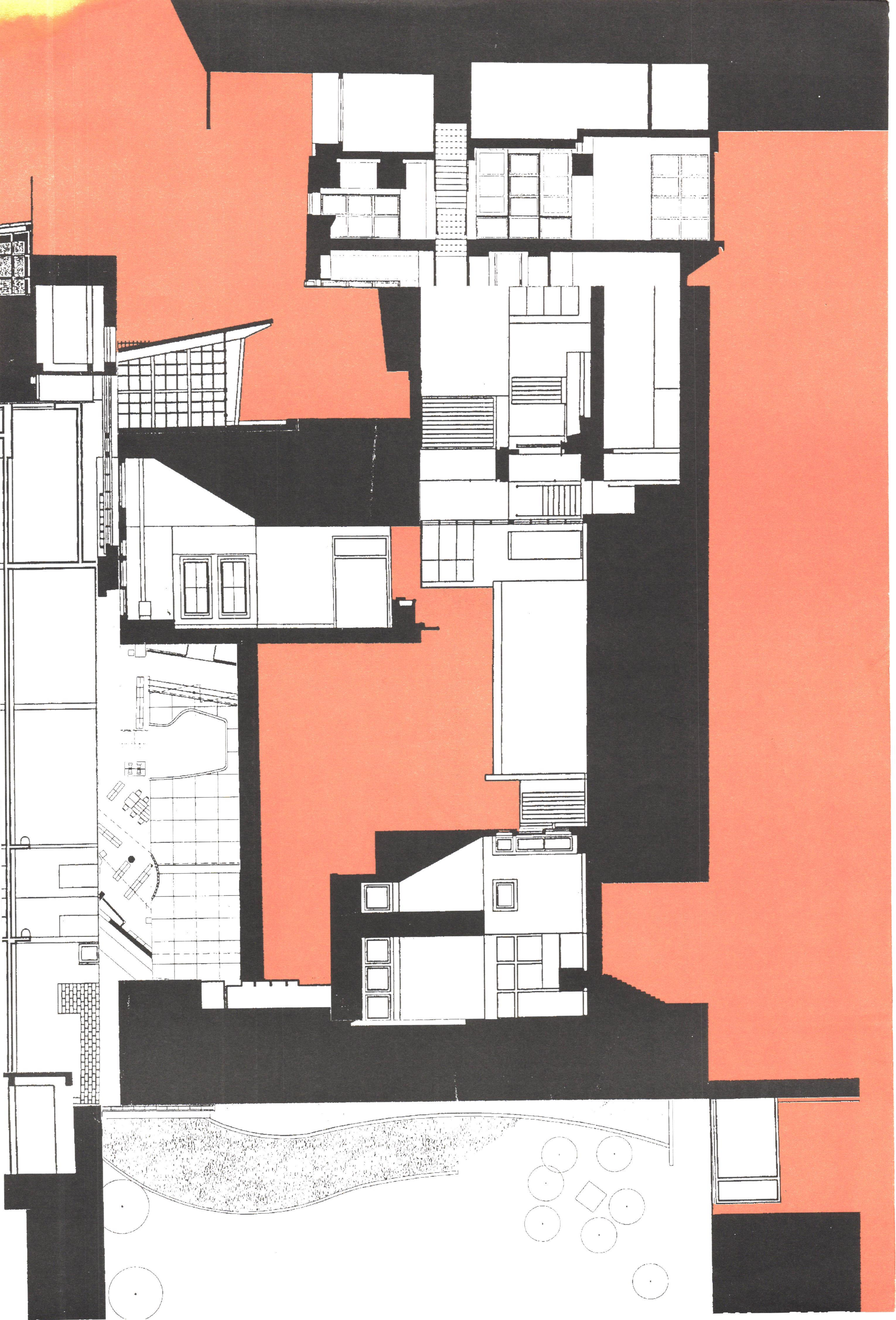
www.caup.washington.edu

www.deathbyarch.com

www.seattleartsandlectures.org

www.space-dot-city.org





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INSIDE END PIECE BY ROBERT YODER
ARTWORK CREATED FROM
THE PLANS AND SECTIONS OF THE NORTHWEST

MILK & HONEY, NEW WORK BY ROBERT YODER
AT HOWARD HOUSE GALLERY, JULY, 2000
2027 SECOND AVENUE, SEATTLE